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THE TRUMPETERS' MANUAL

FOR THE USE OF TRUMPETERS

IN THE MILITARY AND NAVAL FORCES OF THE UNITED STATES

COMPILED BY

NATHAN C. LOMBARD

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[*Adopted by the War Department.*]

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PREFATORY REMARKS

The preparation of this little manual was undertaken with the view of presenting, in a convenient form, for the use of Trumpeters and Buglers in the Military and Naval Forces of the United States, such information and elements of instruction as are considered necessary for every trumpeter or bugler to have, who desires to attain proficiency in the performance of his duties.

The terms, trumpeter and bugler owing no doubt to the similarity of the instruments used by them, are in the United States, quite often used synonymously, a trumpeter being quite often called a bugler while a bugler is quite often called a trumpeter.

This is the sense in which the two terms are used in the United States Army and Navy Regulations. The term trumpeter when used in Army Regulations applies as well to the bugler as to the trumpeter, and the term bugler when used in the Navy Regulations applies as well to the trumpeter as to the bugler.

In the Army, the Field Artillery is the only branch of the service equipped with bugles but in the Navy both trumpets and bugles are used, the choice lying with the ship commanders. The trumpet is now more generally used in the Navy than the bugle and many of the musicians who prefer a little higher pitch than that of the instrument when issued, obtain it by cutting away a portion of the tuning slide, together with a portion of the tubing into which it is received.

Although no authority exists for doing this, it is a privilege exercised by many musicians both in the Army and Navy.

This practice is not to be recommended for it would only result in confusion should these musicians be ordered to play in unison with those having the regulation pitch.

To those who are unfamiliar with the difference which exists in the two instruments, it is to be noted that the trumpet is a much longer instrument than the bugle and is consequently of lower pitch and capable of producing more tones.

The trumpet smashes out the volume of sound so that the tone is capable of penetrating a much longer distance than the bugle, the difference between the two instruments being similar to that of a man and a small boy trying to make themselves heard a long distance by shouting. While the sound of the man's voice can be faintly heard, the sound of the boy's voice has been entirely lost.

The trumpet, although it is one of the simplest of musical instruments, demands the same as any other instrument, an exercise of the mental faculties and he who would master the instrument must begin by devoting himself to studying the rudiments of trumpet music, as no art or science can ever be successfully mastered or acquired, unless the strictest attention is paid to the rudiments or first principles.

In beginning the study of the trumpet it is advisable for all those in a position to do so, to take a few lessons from some competent teacher of the cornet, who would always be in a position to inform and correct the beginner in any mistake or error he might make.

If, however, the beginner is unable to obtain the services of a teacher, he should faithfully and systematically study the progressive exercises given in this manual, paying close attention to all instructions connected therewith. He should not try to perform difficult exercises before he is capable of performing easy ones as it is impossible for any one to become an expert without having first become a novice.

Although the trumpets issued to the Army and Navy are designed to withstand rough service it will be found that the quality of metal and workmanship used in their manufacture are such as to render anything but a poor production of tone impossible.

To obtain good tonal qualities, trumpeters who are in the position to do so should have their trumpets made for them, by some good reliable band instrument manufacturer. The extra expense incurred by obtaining such instruments is more than compensated for by the pleasure derived from performing on them.

The production of a nice quality of tone also depends to a great extent on the mouthpiece and every trumpeter and bugler should obtain one adapted to his lip, from some reliable manufacturer.

In this work it has been the endeavor to eliminate everything not pertaining strictly to trumpeters or their duties and to make the explanation as simple as possible, consistent with a clear description. It is therefore hoped that the following contents will be found of real value to trumpeters throughout the service as well as those who are beginning the study of the trumpet.

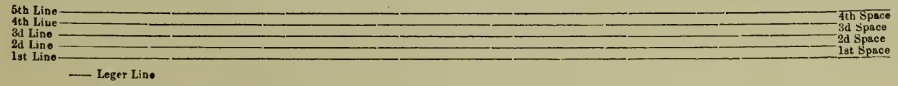
RUDIMENTS OF TRUMPET MUSIC

In the United States it is customary, in order to economise space, to have all trumpet music for the use of the Army and Navy, written an octave higher than the trumpet scale thus adjusting it to the scale of the bugle.

To obtain the correct interpretation of the music written and prescribed for them, it is very essential that all trumpeters and buglers should master the following rudiments of music.

Although ten musical sounds called Tones can be produced on the trumpet, and only eight on the bugle, the music prescribed for the Army and Navy contains only five for either the trumpet, or the bugle.

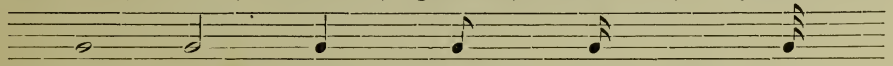
To represent the relative position and pitch of these five tones, a Staff, consisting of five lines and four spaces, is used, the lines and spaces being named from the lowest upward, thus:



A small line called a Leger Line is added below the staff on which to represent the first tone of the scale.

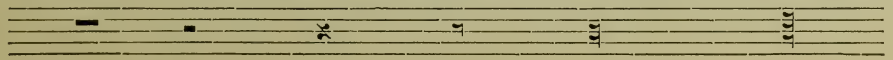
These tones are represented by certain characters called Notes, the names of which together with their particular form indicate and determine the relative length or duration of sound. There are six of these notes, the value of which together with their corresponding rests are shown by the different forms, thus:

Whole Note, Half Note, Quarter Note, Eighth Note, Sixteenth Note, Thirty-second Note.



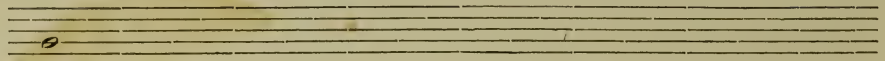
Rests are characters indicating temporary suspension of sound while playing and they have the same duration of time as their corresponding notes.

Whole Rest, Half Rest, Quarter Rest, Eighth Rest, Sixteenth Rest, Thirty-second Rest.

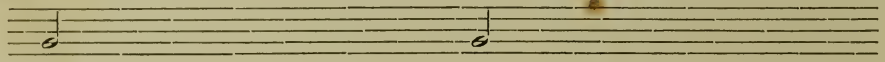


Comparative Table Showing the Relative Value of Notes

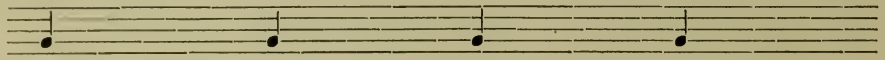
A Whole Note occupies all of an allotted amount of time, and is regarded as the unit. It is equal to



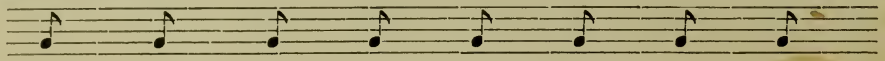
Two Half Notes, or



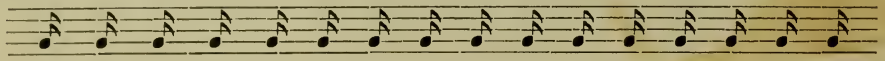
Four Quarter Notes, or



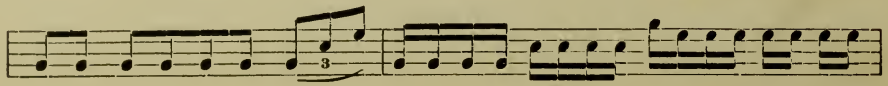
Eight Eighth Notes, or



Sixteen Sixteenth Notes.

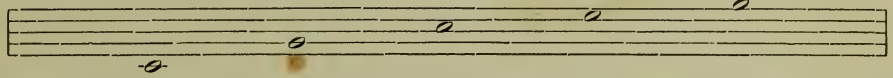


For convenience in reading, eighth and sixteenth notes are often connected together in various forms, thus:



A dot placed after a note or rest adds one-half more to its value, shown thus:

The five tones that constitute the scale of the trumpet and bugle are represented by placing notes on the five lines and spaces of the staff in the following manner, thus:



The first tone of the trumpet and bugle scale is always represented by placing a note on the leger line below the staff, and the name Low C is always given to any note so placed.

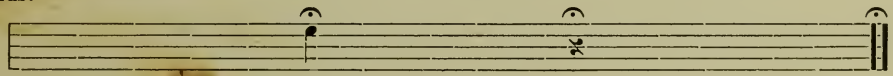
The second tone of the scale is always represented by placing a note on the second line of the staff. In this position the note is named G.

The third tone is always represented by placing a note on the third space of the staff and in this position it is named Middle C.

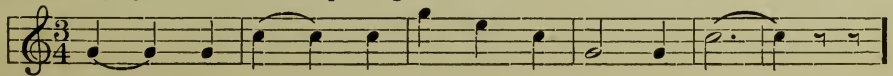
The fourth tone is always represented by placing a note on the fourth space of the staff. In this position it is named E.

The fifth and last tone of the scale is represented by placing a note on the space above the staff and in this position it is always named High G.

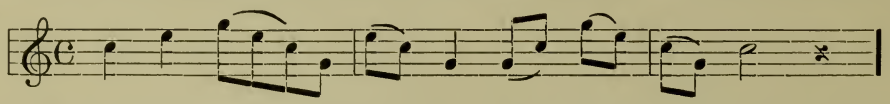
The Pause, or Hold, is a character which placed over a note or rest, signifies to the performer that he must dwell upon or prolong it, but when placed over a double bar it signifies the end or conclusion of the piece. It is written thus:



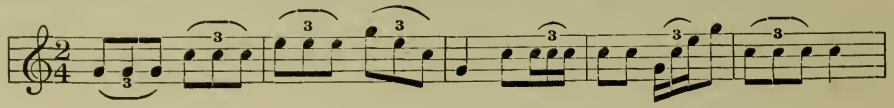
The Tie is a curved line placed over or under two notes occupying the same line or space and indicates that the first note is to be played and the sound prolonged the value of the two notes. It is written thus:



The Slur is a curved line placed over or under two or more notes occupying different positions on the staff, and signifies that the sound should slide from one to the others in a smooth and connected manner. It is written thus:



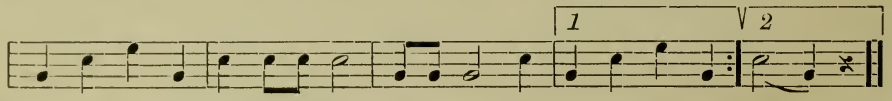
When the figure 3 and a slur are placed over or under a group of three notes, the group is termed a Triplet and the three are played in the time of two notes of the same value. They are written thus:



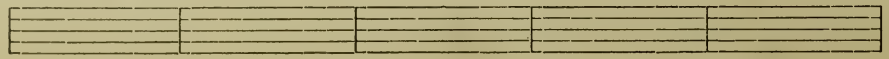
The letters D. C. or Da Capo, placed over a double bar in a piece of music, indicate that the performer must go back to the beginning, and play to the double bar having a Pause, or the word Fine, meaning the end, over it.

When the sign 𝄋, D. S. or the words Dal Segno are met with, it signifies to go back to where a similar sign 𝄋 is placed, and play to the end indicated by the Pause or the word Fine.

When the figures 1 and 2 or 1st and 2nd are placed at a double bar, they signify that in repeating the strain the part marked 1 is to be omitted and the part marked 2 to be played instead. They are written thus:

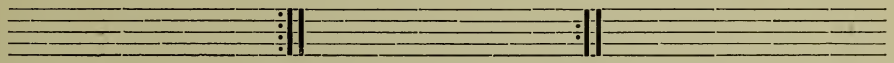


Notes are divided into Measures by lines drawn across the Staff called Bars. One line is placed after each measure. Each measure must contain the same value of notes or their equivalent in rests, according to the time indicated. They are placed thus:

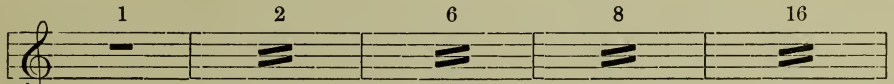


Double bars are always placed at the end of a strain or piece of music to show that a portion or the whole of the piece has been concluded. They are placed thus:

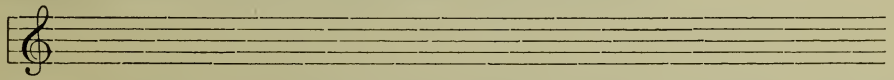
Dots placed in front of a double bar indicate that the strain preceding is to be repeated. They are shown thus:



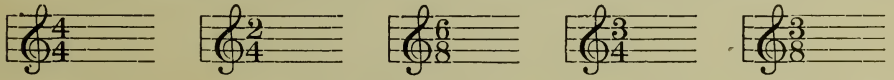
When several measures are to be rested they are usually marked by the figures over them, and are shown thus:



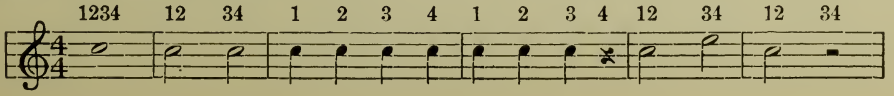
The Treble or G Clef is a character placed at the beginning of the Staff to indicate the starting point whereby the names of the other notes can be determined. It is shown thus:



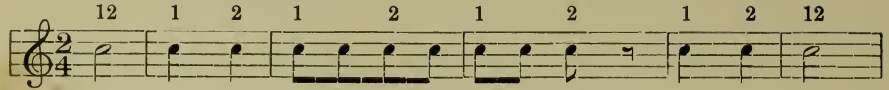
At the beginning of every piece of music the time in which the piece is to be played is indicated by figures thus:



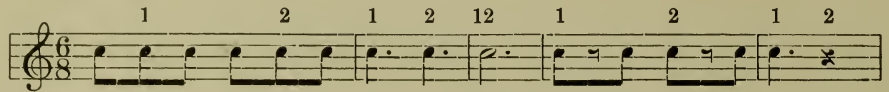
These figures indicate the amount of time in each measure, thus in Four-four time there must be four beats, or steps, to each measure, thus:



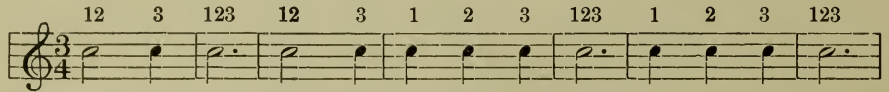
In Two-four time, there must be two beats, or steps, to each measure, thus:



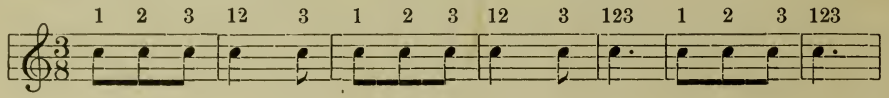
In Six-eight time, there are six beats to each measure, but in Quicksteps and Marches it is counted two beats, or steps, to the measure, thus:



Three-four time, there are three beats to each measure, thus:

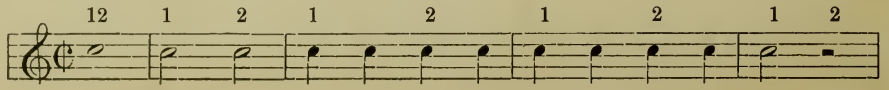


In Three-eight time, there are also three beats to each measure, thus:



To indicate Common or Four-four time, this character, C, is more generally used than the figures $\frac{4}{4}$.

When the line is drawn through the C thus, ¢, it is called Alla Breve time and two beats, or steps, are counted to each measure, thus:



In order to give the proper character and expression to music, the most careful attention must be paid to the correct division of the notes. Every measure should be played in the same time, neither faster nor slower than the time in which the first measure was played.

The preceding rudiments of music contain nothing but what is considered absolutely essential for one to know, who desires to become a first-class trumpeter or bugler.

METHOD FOR THE TRUMPET

Position of the Trumpet

The trumpet should be held lightly but firmly in the right hand, with the mouthpiece pressing lightly against the center of the lips, the bell being on a level with the mouth so that the trumpet will form a right angle with the body. When on duty, the trumpeter should always, before beginning to sound a call, place his trumpet in proper position and take the Position of a Soldier.

Position of the Mouthpiece

The trumpeter should always take great care before sounding a call, to see that the mouthpiece is properly adjusted to his lips, as in so doing depends the quality of the tone he produces. The position occupied by the mouthpiece should be in the center of the lips with half of the mouthpiece on the upper lip and half on the lower, and when once this position is adopted it should always be retained.

Method of Taking Breath

The mouthpiece having been placed in the proper position on the lips, it becomes necessary to obtain a good supply of air, and this should be done by letting the corners of the mouth open up and permitting the tongue to retire, thus allowing pure air to be drawn into the lungs.

The tongue should then advance against the teeth of the upper jaw, in such a way as to hermetically close the mouth, as though it were a valve intended to keep the column of air in the lungs.

Production of Tones

The instant the tongue is allowed to recede, the air which was pressing against it precipitates itself into the instrument by either a gentle or forcible exhalation, thus determining the vibrations which produce the sound.

As the air is precipitated into the instrument the syllable *tu* should be silently articulated, as this serves to determine the striking of the sound.

Production of High Tones

To produce high notes, it is necessary to press the mouthpiece against the lips, so as to produce an amount of tension proportionate to the exigencies of the note to be produced.

By thus stretching the lips, the vibrations are shorter and the sounds are consequently of a higher nature.

Production of Low Tones

To produce low tones, it becomes necessary to apply the mouthpiece more lightly in order to allow a larger opening for the passage of air.

The vibrations then become slower, owing to the relaxation of the muscles in the lips, and grave sounds are thus obtained in proportion to the extent to which the lips are opened.

Breathing

The breathing should be regulated by the length of the passage to be executed, and care should be taken not to take too much air into the lungs for short passages, and not enough for long ones, as in each case a suffocation is produced by having too much or not enough air in the lungs.

Care should be taken also to refrain from noisy breathing and moving of the body. The puffing out of the cheeks should be carefully avoided, for by so doing they retain air that should pass into the instrument.

Method of Slurring

Sluring consists of sliding from one tone to another by compelling the lips to execute the movement without interfering with the smoothness in which the column of air is being forced from the lungs into the instrument.

Suppleness of the lips is a very important acquirement in performing the slur successfully and requires a great deal of practice. Care should be taken not to press the mouthpiece too much on the lips, for that would paralyze their movements.

Tonguing

Tonguing consists of employing the tongue in such a manner as to produce on the instrument correctly, the various tones, and in giving to each note its proper value.

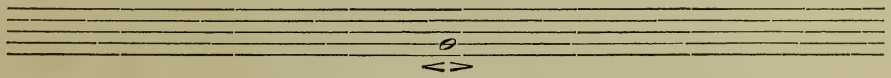
There are three different kinds of tonguing and they are called: Single Tonguing, Double Tonguing and Triple Tonguing.

Single Tonguing is produced by pronouncing the syllable *tu*. Double Tonguing is produced by pronouncing the two syllables, *tu-ku*, and Triple Tonguing is produced by pronouncing the three syllables, *tu-tu-ku*.

The following exercises contain examples of Single, Double and Triple Tonguing, Time, Slurring, Dotted Eighth and Sixteenth Notes, and exercises in ascending and descending the scale. They should constitute the daily practice of the beginner, until he is able to produce a nice clear musical tone.

This can only be acquired by cultivating a good Embouchure, which consists in properly training the muscles so that the lip may produce the vibrations necessary to obtain the sound.

The best exercise for cultivating a good embouchure is to practice the note G (which will be found the easiest for beginners to start on), and after commencing the note softly, increase the sound to full strength and then allow it to gradually die away. In music this is represented by the following sign, thus:



FIRST EXERCISES

To acquire a good strong lip, the beginner should practice Exercise I at least ten or fifteen minutes daily. He should practice nothing but this exercise for at least a week, taking great care to obtain the correct tones on his instrument and observing faithfully the rests which are indicated after each note.

The rests are an important feature of this lip exercise, being fully as important as the execution of the tones indicated therein. If the practice of this exercise is faithfully persevered in, it will surely result in the performer acquiring a good strong lip together with the ability to produce nice clear tones.

When the beginner thinks he has succeeded in mastering Exercise I, he should then proceed to Exercises 2 and 3, and later to the other exercises in their progressive order.

The beginner should realize the fact that a good Embouchure can only be obtained by devoting a great deal of time to practicing exercises designed for this purpose.

He should also become familiar with the fact that slow exercises build the lip up, while rapid exercises tend to tear it down.

He should, therefore, even after having become a proficient trumpeter, devote considerable time to practicing slow exercises, owing to the fact that many of the trumpet calls require rapid execution.

Exercises in Time and Single Tonguing

In order to give the beginner an idea of the different kinds of time contained in trumpet music, he should beat time while playing these exercises. The number of beats to each measure is indicated at the beginning of each exercise, and also the method of tonguing, which consists in pronouncing the syllable *Tu*, the point of the tongue being used as if trying to remove a small hair from that member.

Exercises on the Slur

These exercises should be diligently practiced in order to acquire suppleness of the lips. Care should be taken not to press the mouthpiece too much on the lips.

Exercises on Dotted Eighth Notes followed by Sixteenths

In these exercises the dotted eighth note should be sustained throughout its entire value, and care must be taken never to substitute a rest for the dot

Exercises on Eighth Notes followed by Sixteenths

In order to impart lightness to these exercises, the first eighth note should be executed more curtly than its value would seem to indicate. It should be executed like a sixteenth, a rest being introduced between it and the two sixteenths which follow it.

The same applies when an eighth note, instead of preceding, follows the sixteenth.

Exercises on Syncopation

Syncopation occurs when the accent falls on the second instead of the first note of the passage. The accented note must be sustained throughout its full value, the commencement of the note being duly marked, but the second half of the duration of the note should never be disjointly uttered.

Exercises on Staccato Tonguing

The Staccato consists in detaching, with regularity, a succession of notes without allowing the tonguing to be either too short or too long. The first exercises on Triple and Double Tonguing should, in order to acquire a good execution, be very slowly practiced, the speed being increased as the student becomes more proficient.

Triple Tonguing

This Staccato is produced by pronouncing with perfect equality the syllables *Tu-Tu-Ku*.

In order to impart more equality to the tonguing, it is necessary, when beginning, to prolong each syllable a little. When great precision has been obtained in the utterance of the tonguing, it should then be more briefly emitted, in order to obtain the true Staccato.

In pronouncing the syllables *Tu, Tu*, the tongue places itself against the teeth of the upper jaw, and in

retiring pronounces the first two sounds. The tongue should then re-ascend to the roof of the mouth and obstruct the throat, dilating itself by the effect of the pronunciation of the syllable *Ku*, which by allowing a column of air to penetrate into the mouthpiece, determines the third sound.

In order to invest this to-and-fro motion with perfect regularity, it is necessary to practice slowly so that the tongue, like a valve, may allow the same quantity of air to escape at each syllable.

It is very important that trumpeters should study and endeavor to perfect themselves in Triple Tonguing, for in order to properly execute many of the calls it is indispensable.

Double Tonguing

This Staccato is produced by pronouncing with perfect equality the syllables *Tu-Ku-Tu-Ku*.

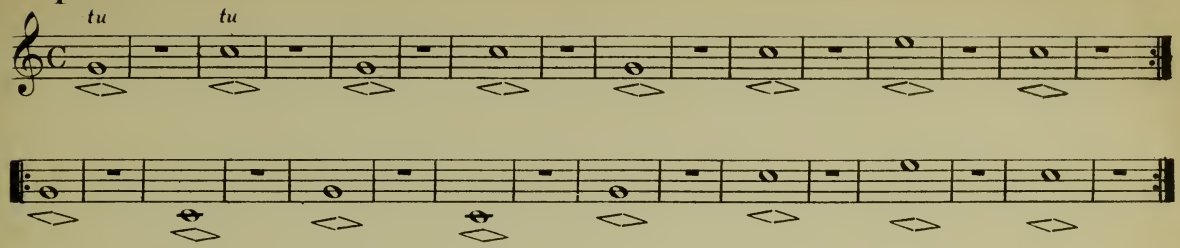
In order to execute this exercise with precision, it must be practiced slowly, having regard for the principles set forth for Triple Tonguing.

In this tonguing the tongue performs a to-and-fro movement, which is very difficult to obtain with perfect equality.

Double Tonguing is but very seldom used in executing music for the trumpet.

NOTE. — When over a note is seen a long dash, it indicates that the sound ought to be very short. The syllable ought then to be uttered briefly and drily. When, on the contrary, there is only a point, the syllable should be pronounced with more softness, so that the sounds, although detached, may yet form a connected phrase.

1



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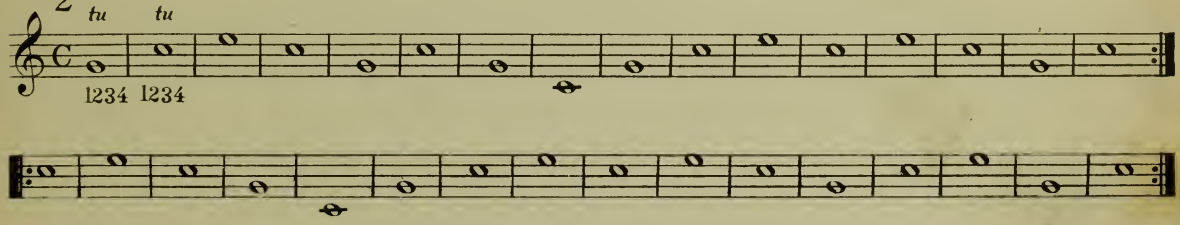

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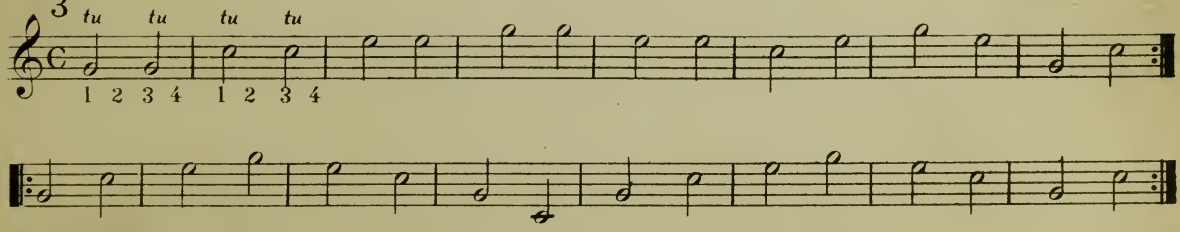
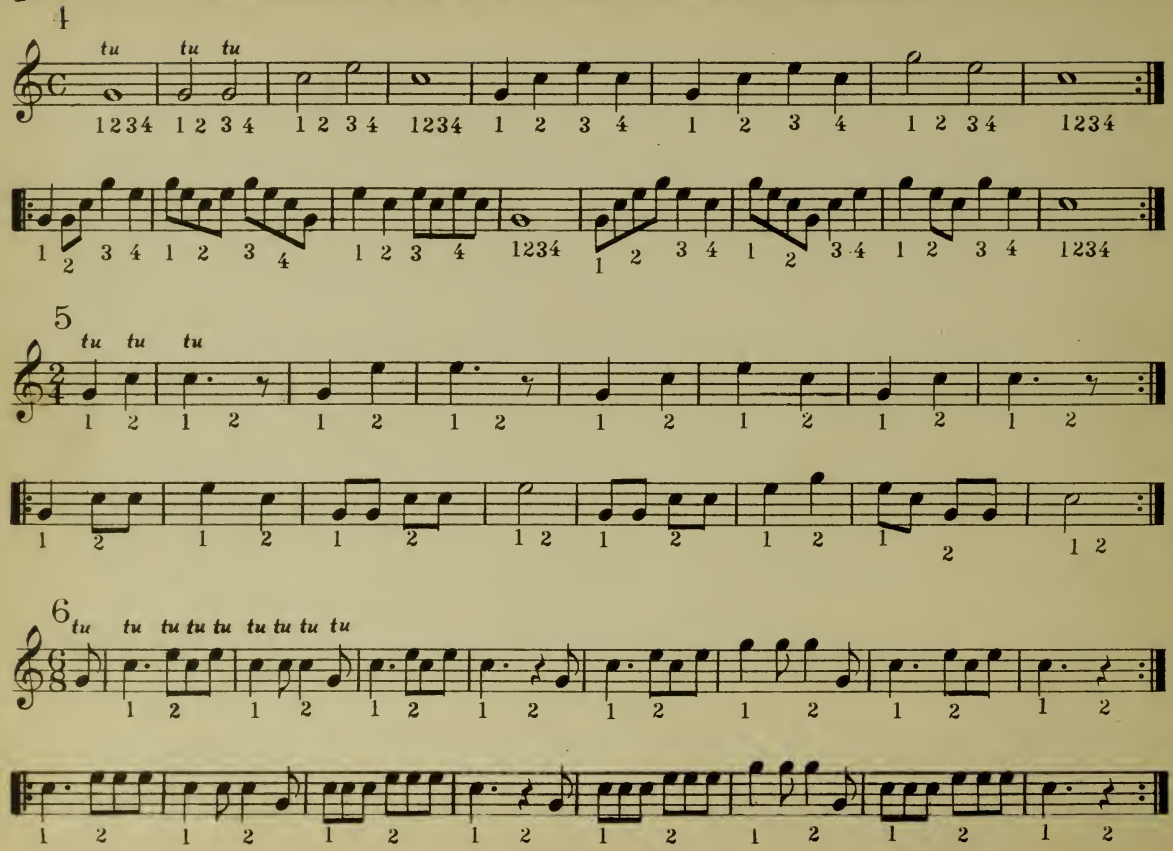


EXERCISES IN TIME AND SINGLE TONGUING



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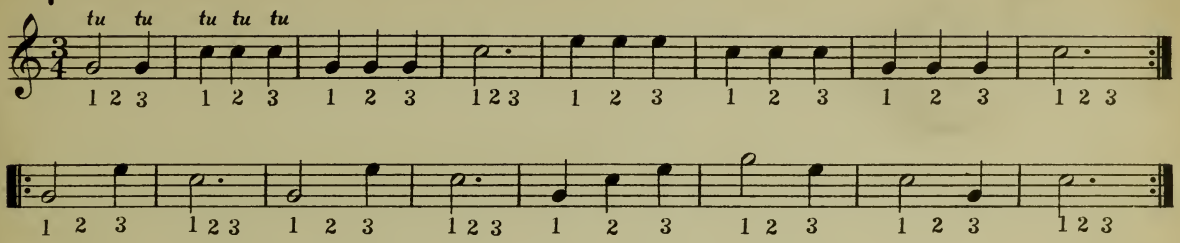
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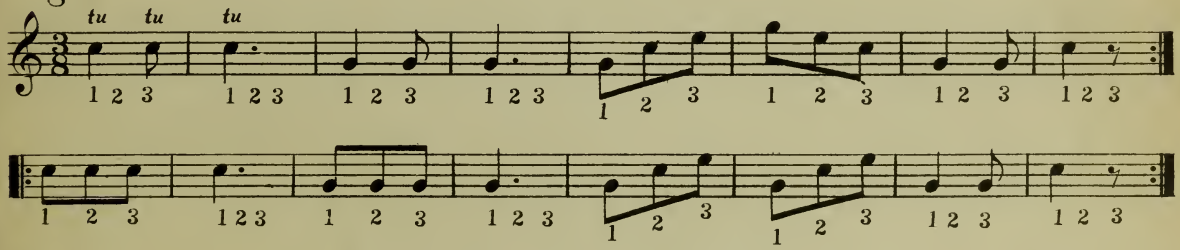
8


tu tu tu
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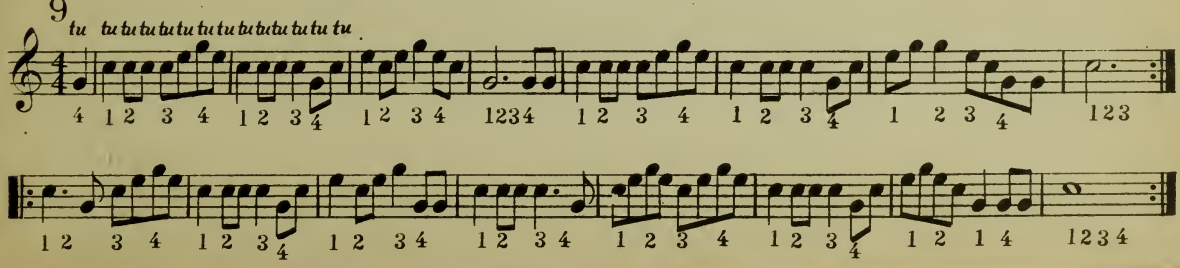
9


tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu
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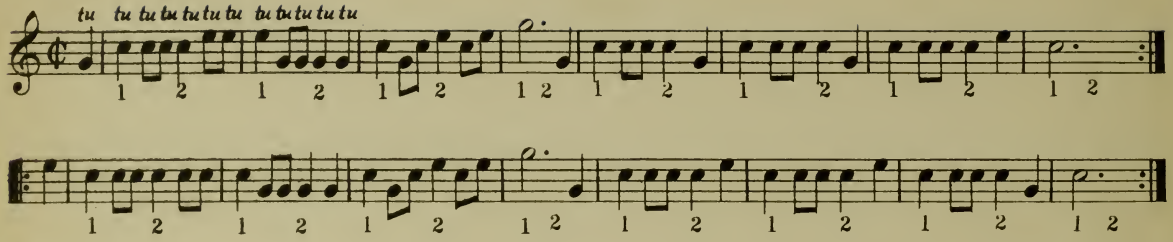

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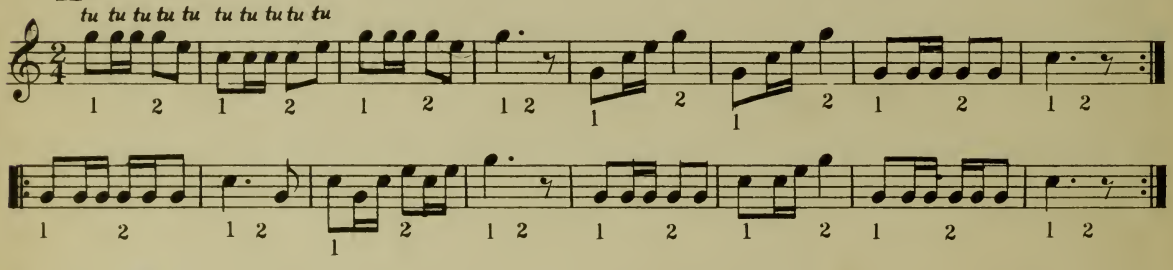

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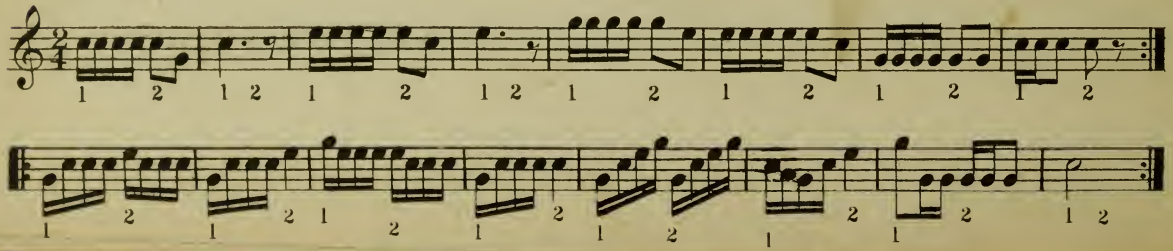

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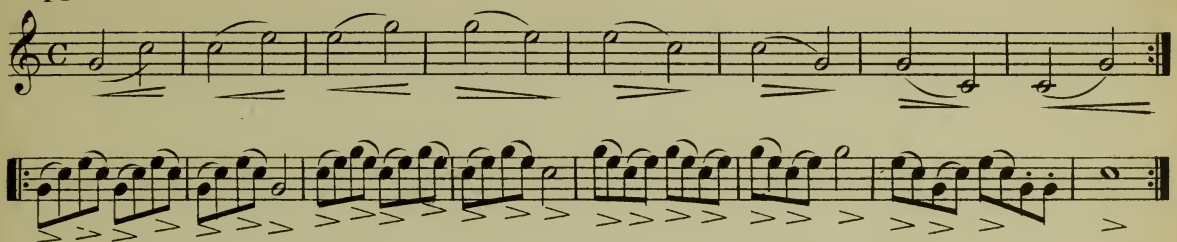

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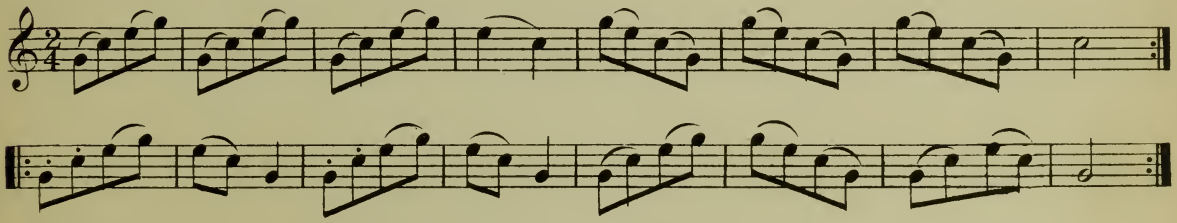

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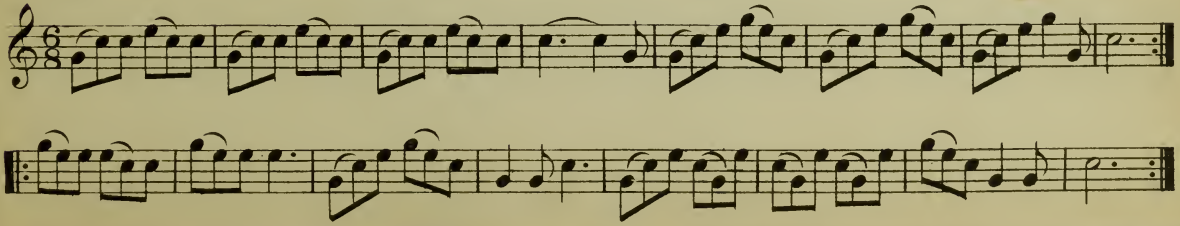
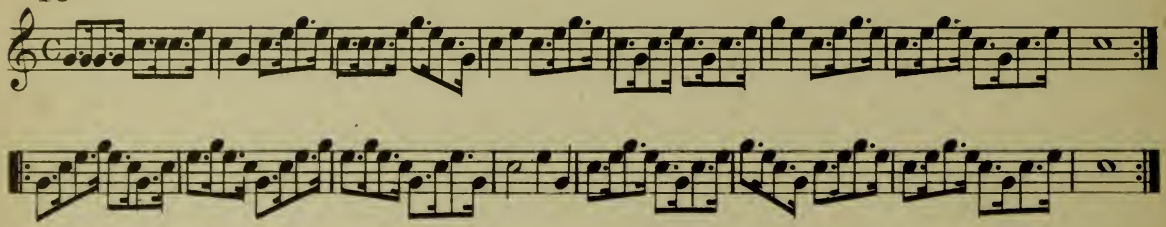


24 EXERCISES ON DOTTED EIGHTH NOTES FOLLOWED BY SIXTEENTHS

16



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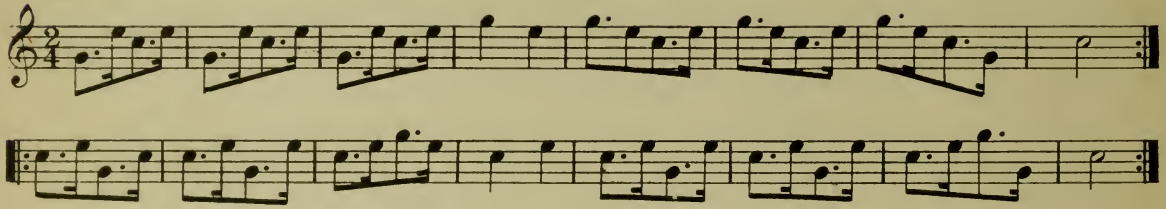

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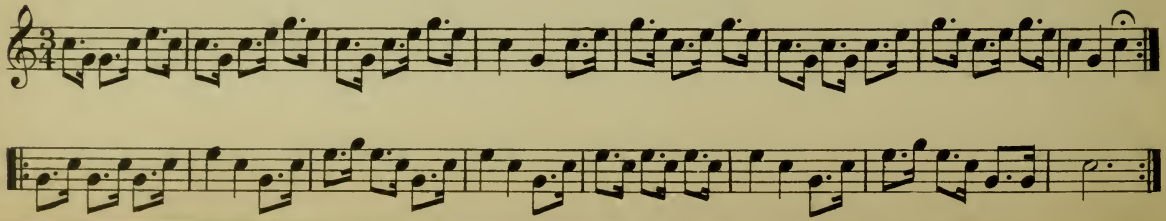

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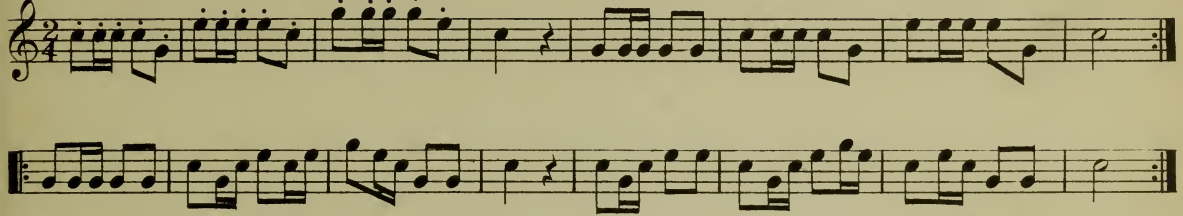

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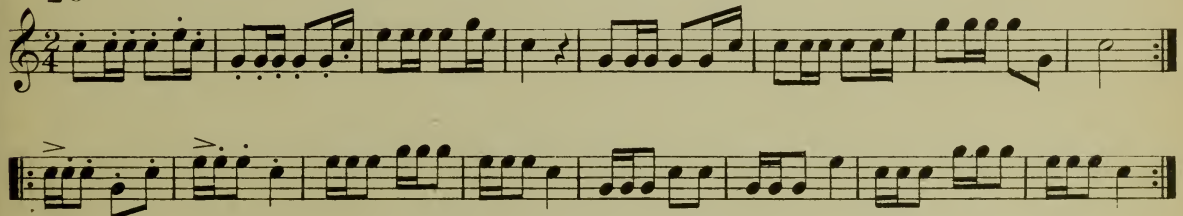

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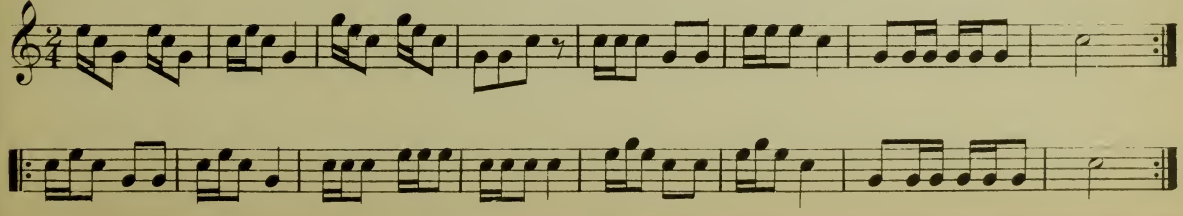

EXERCISES ON SYNCOPATION

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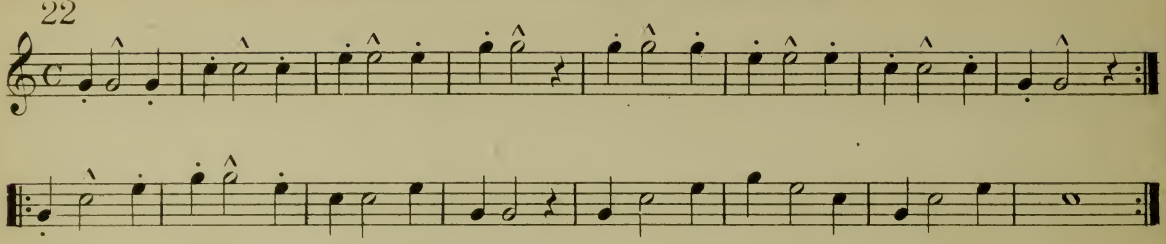

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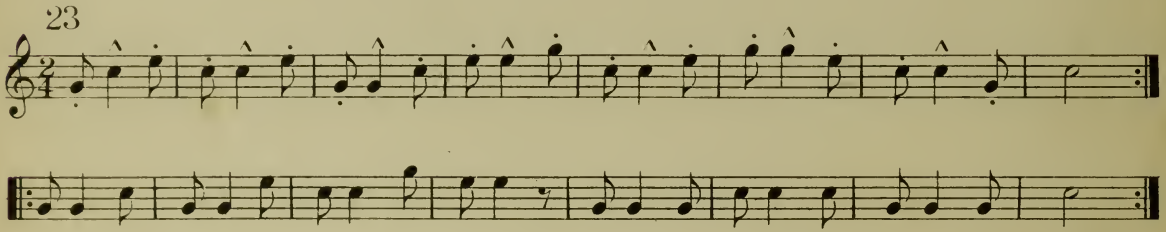

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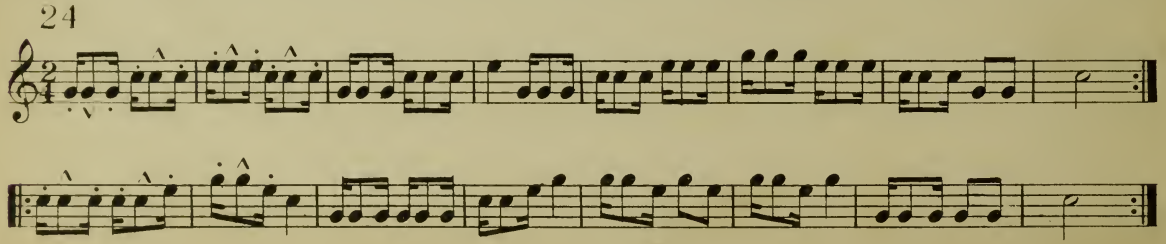

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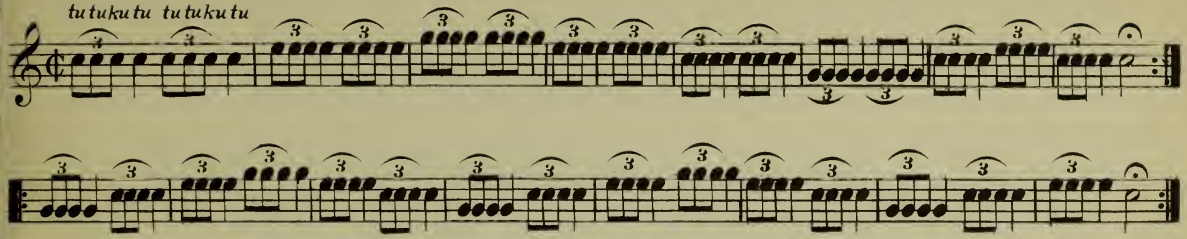

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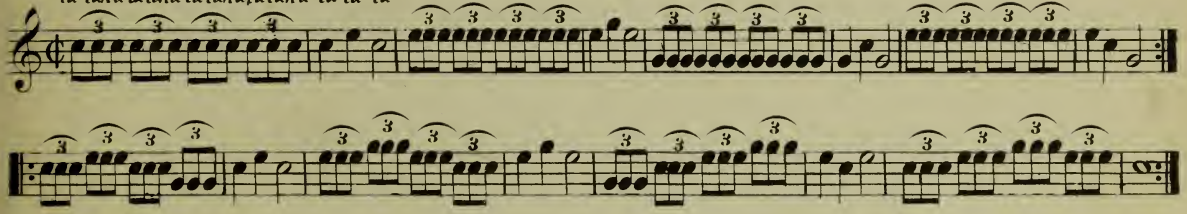

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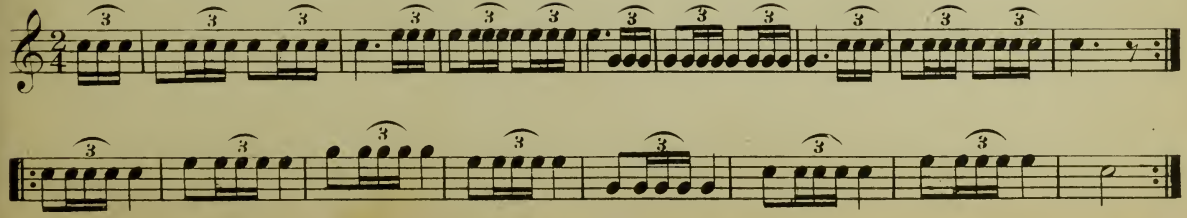
tu tu ku tu tu tuku tu tu tu ku tu



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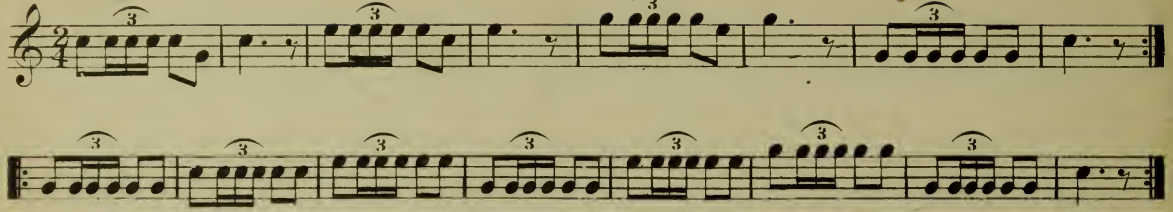

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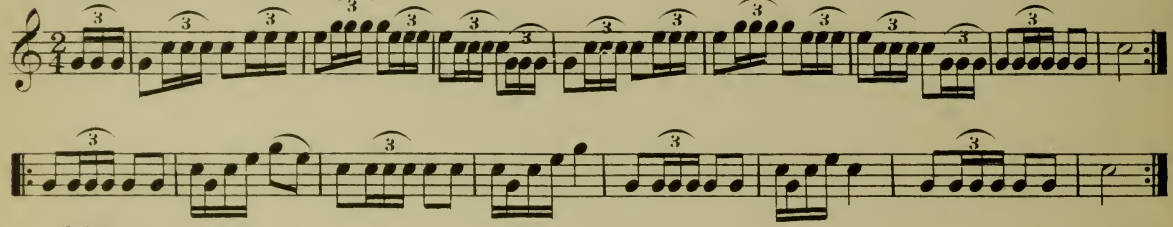

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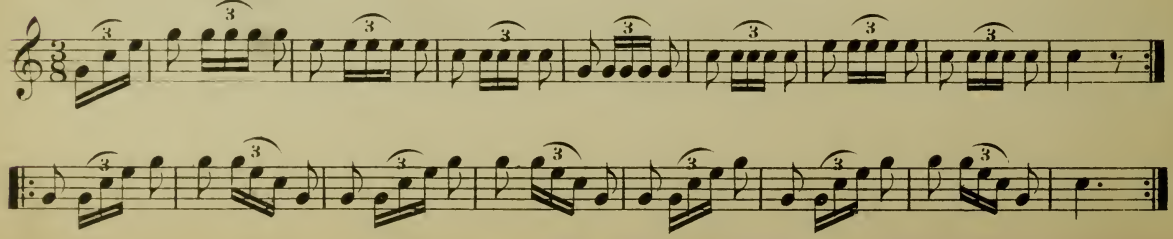

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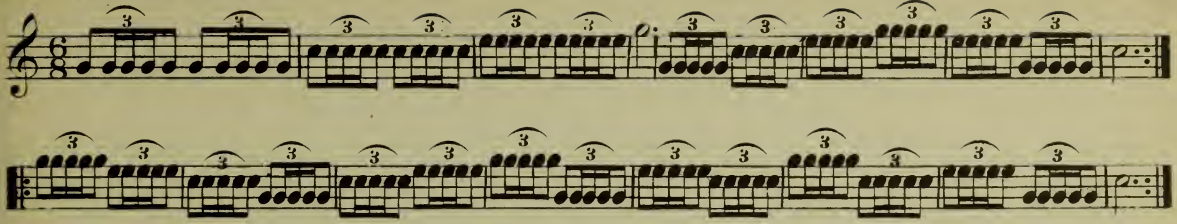
tu tu tu ku tu tu tu tu ku tu



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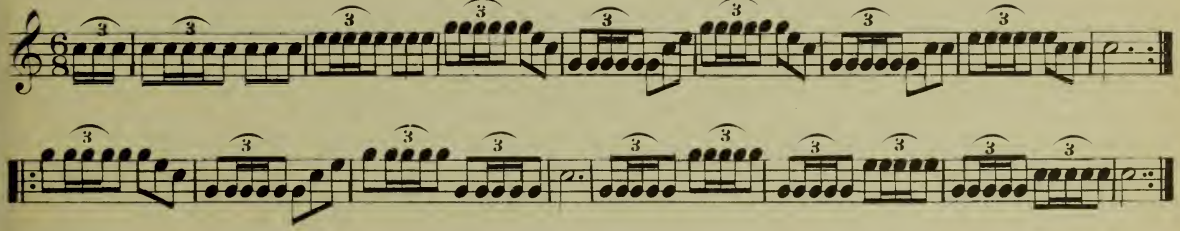

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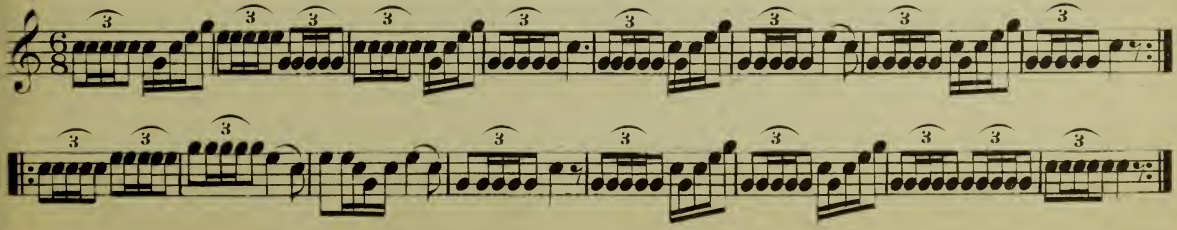
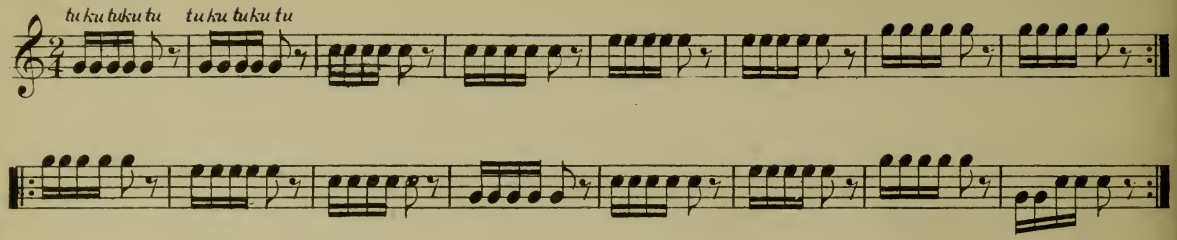
tu tu tu ku tu tu tu tu tu tu



EXERCISES ON DOUBLE-TONGUING

34

tu ku tuku tu tu ku tuku tu



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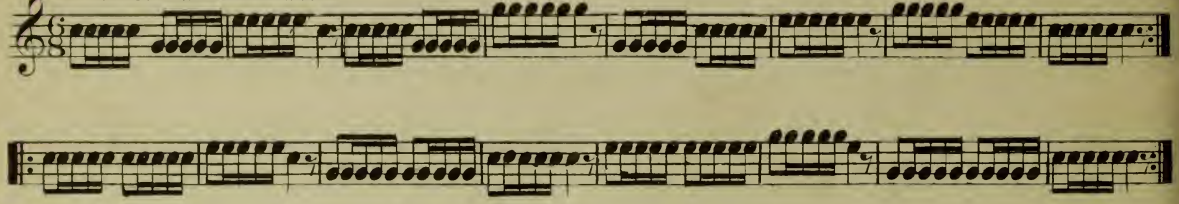
tu tukutukututukutu'ututukutukutu



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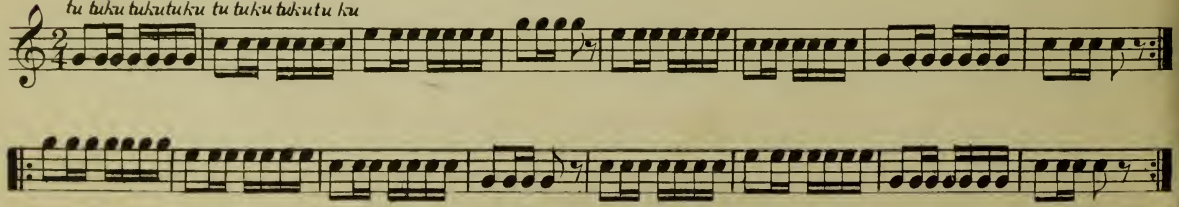
tu tuku tukutuku tu tuku tukutu ku



INSTRUCTIONS FOR TRUMPETERS

The authorized Trumpet and Bugle Calls, together with the Drill Signals and Marches prescribed for the Army and Navy, will be found in the list of appended music.

It is important that these calls and signals should conform strictly to the music printed, so that when sounded they will always have the same signification.

In camp and garrison the Commanding Officer fixes the hours for the performance of the various duties, and signals will be sounded by the Field Musicians in accordance with the Regulations prescribed for the Army.

On board ship the hours for performance of the various duties are fixed by the Ship's Commander, and signals will be sounded in accordance with the Regulations prescribed for the Navy.

In standing camps the list of calls and routine duties correspond closely to the usual practice in garrison, but on the march and in the presence of the enemy these calls and duties should be limited to what is considered absolutely necessary.

When First Call is sounded, it is the signal for all Company Musicians to report immediately at the place designated and there unite as Field Music.

As the duties of a trumpeter quite often cause him to become more conspicuous than other members of his company or regiment, he should for this reason always endeavor to maintain a neat and soldierly appearance.

The trumpeter should occasionally see that his instrument is cleaned and disinfected, thereby removing the dust, dirt and decayed matter which it constantly receives and retains.

To do this, loose parts of the instrument should be removed, water forced through them and the whole placed in boiling water for a few minutes. A string with a small piece of metal secured to one end and a small sponge or rag secured to the other can be drawn through the tubing, thus removing much of the matter contained therein.

The parts should then be disinfected by using some good reliable disinfectant. Vaseline should be placed on the tuning slide in order to allow it to move freely, and this should be renewed from time to time, thus preventing the tuning slide from sticking.

Care should also be taken to remove all water from the instrument after playing.

Positions of the Trumpeter

Before sounding a call or march, the trumpeter should take the position of a soldier, and hold the trumpet as shown in Figs. 1, 4, and 8.

The trumpeter should always start off on the left foot when about to march, and when playing, the trumpet should be held as described in the preceding paragraph.

If not playing, the trumpet should be held as shown in Fig. 5, when in line or on the march.

When Passing in Review, or Standing at Inspection, the trumpet should be carried on the hip, as shown in Fig. 2.

When the Inspecting Officer approaches, the trumpet should be brought from the position shown in Fig. 2 to the position shown in Fig. 6, and reversed, so as to show both sides of the instrument. It should then be returned to its former position.

When on duty as Musician of the Guard, or Orderly Musician, the trumpet should always be carried. It can be carried on a hook fastened to the belt, as shown in Fig. 3, or slung on the back, as shown in Fig. 7.

Mounted trumpeters should carry the trumpet as shown in Fig. 7, and care should be taken to have all loose parts securely fastened to the body of the instrument.

In giving commands to trumpet corps, the commands, 1. Carry, 2. TRUMPETS; 1. Secure, 2. TRUMPETS; and 1. Attention, 2. TRUMPETERS; should be used to obtain the positions shown in Figs. 2, 5, and 1, respectively.

To bring the trumpet corps to attention without preparing to play, the command ATTENTION alone should be given.

After giving the command, 1. Attention, 2. TRUMPETERS, the call or march to be played should be given out, e.g., 1. Attention, 2. TRUMPETERS, 3. ADJUTANT'S CALL.

Under the following headings will be found instructions for trumpeters in the different branches of the service.

Trumpeters in the Army

With the single exception of the Field Artillery, each company in every branch of the service has two musicians equipped with the regulation G trumpet, with tuning slide to F.

In the Field Artillery, each battery has two musicians equipped with the B♭ Bugle. This instrument, owing to its higher pitch, is better adapted for this branch of the service than the trumpet, on account of its shrill signals

Fig. 1.

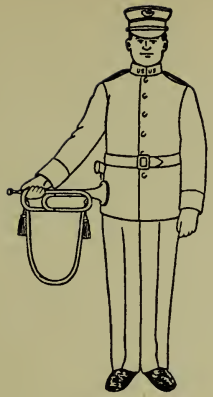


Fig. 2.

Fig. 3.

Fig. 4.

Fig. 5.

Fig. 6.

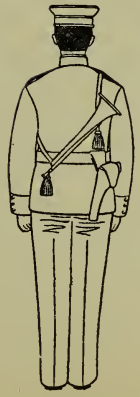


Fig. 7.

Fig. 8.

being more readily distinguished from the rumble and noise made by the heavy pieces of artillery while passing over the road.

Also when Cavalry and Field Artillery are camping or maneuvering together, their calls and signals can be readily distinguished from each other on account of the difference in pitch of their instruments.

All musicians, with the exception of Corporals and Sergeants in the Band and Acting Musicians of the Hospital and Signal Corps, have the title Musician affixed to their names, as Musician Brown or Musician Jones.

The musicians attached to these companies are called Field Musicians owing to the fact that they are the only musicians that carry their instruments into the field when about to engage with the enemy.

In the Hospital and Signal Corps, Company Commanders detail two men to perform the duties of Musicians, the rank of Musician not existing in these two branches of the service.

Musicians are distinguished from other enlisted men by the wearing of musician's stripes, consisting of two one-half inch stripes on each leg of the trousers.

Band musicians wear collar and cap ornaments consisting of music lyres, while Field Musicians wear the same collar ornaments as their companies, together with a cap ornament consisting of a bugle with the number or letter of their company in the center.

Field Musicians are equipped with the revolver and cartridge box in place of the rifle and bayonet; otherwise than this and what has already been mentioned, their uniform and equipment is the same as that of a private.

When united they are under the direction of the Chief Trumpeter; if there be no Chief Trumpeter the senior musician, unless otherwise ordered, takes charge and acts as Chief Trumpeter.

Infantry

In Close Order, Company Formation, the Musicians when not united will form in the line of file closers, on the right of the First Lieutenant and conform to the movements of the file closers. On the march, when required to play, they march at the head of the column.

In Extended Order, the post of the Musicians is two paces to the left of the First Sergeant, at two paces interval, unless otherwise directed by the Captain.

The Musicians accompany the Captain or take post at such position as he may direct, when the Company is Acting Alone in Extended Order.

Assembly, Reveille, Retreat, Adjutant's Call, To the Color, and the Marches and Flourishes, are sounded by all the trumpeters united.

For Guard Mounting and Battalion and Regimental Formations, the Field Musicians assemble at First Call and Guard Mounting, and take their position in rear of the Band.

When the Band is not present, the posts, movements and duties of the Field Music are the same as prescribed for the Band.

In Regimental Formations, the Mounted Trumpeters and Orderlies take post three paces in rear of the Staff.

Coast Artillery

Musicians in the Coast Artillery conform to the movements and duties prescribed for Infantry Musicians.

For Artillery Drill, when the Company is being formed, Musicians take post in the line of file closers behind the sections to which they are assigned in the Manning Table, at the command Fall In.

Field Artillery

When the Battery is in mounted formation the posts of the Musicians are boot to boot with each other, two yards in the rear of the Captain. This applies to the Order in Line, Order in Section Column, Order in Flank Column, and Order in Battery. At Inspection they take posts on the right of the guidon, all boot to boot.

At Reviews the Musicians of each regiment, except those pertaining to the Regimental and Battalion Commanders, are consolidated in rear of the Band.

If the Band be not present the Musicians of each regiment, with the exceptions above noted, are consolidated and posted in double rank in a position corresponding to that of the Band.

They conform to what is prescribed for the Band, the Chief Trumpeter taking post and performing the duties of the Drum Major.

If the rank of the Reviewing Officer entitles him to the honor, the March or Flourishes are sounded by the buglers, when sabers are presented, and sounded again in Passing in Review at the moment the Standard salutes, by the buglers halted in front of the Reviewing Officer.

Buglers with the Regimental or Battalion Commanders do not sound the March or Flourishes.

In a single battalion when no band is present, the musicians of the battalion, with the exception above noted,

are formed in single rank and posted as prescribed for the buglers of the regiment, conforming to what is prescribed for them. (This rule applies to all ceremonies.)

The Buglers join their batteries at Battalion and Regimental Inspections.

At Escort of the Standard the musicians with the band sound To the Standard, when the Captain gives the command Present, SABERS, both at the time of receiving and presenting the standard to the regiment.

In camp. when the drivers are near their horses and the men are known to be present, the Assembly may be sounded immediately after Boots and Saddles, in which case the drivers immediately proceed to their horses and harness, and the cannoneers proceed to their guns.

Cavalry

When the trumpeters are not united, one trumpeter accompanies the Captain and is one yard to the left and one yard to the rear of the Captain's horse; the other trumpeter is in the line of file closers, in rear of the third four.

On the march, when required to play, the trumpeters march at the head of the column.

At Troop Inspection, the trumpeters take position two yards to the right of the right principal guide, on a line with the rank.

The trumpeters raise their trumpets for Inspection, when the Inspector approaches to inspect carbines.

To form Troop for Dismounted Service, both trumpeters take post in the line of file closers, between the principal guides.

In route marches the trumpeters march in rear of the Officers and in front of the leading four.

In Extended Order, a trumpeter accompanies the Captain.

When a Major assumes command of his squadron he is accompanied by a trumpeter. The trumpeter rides two yards in rear of the Major. In route marches he remains in the rear of the Major.

The Chief Trumpeter accompanies the Colonel, riding three yards in rear of the Staff Officers.

In camp, when the men are near their horses, and known to be present, the Assembly may be sounded immediately after Boots and Saddles, in which case the men immediately proceed to the horses and saddle.

First Call is the first signal for formation on foot only.

In case of alarm or surprise, To Horse is sounded. The men then saddle, pack, bridle, and mount with the utmost celerity, and repair to the place of assembly, which is always previously designated.

Engineer Corps

Musicians in the Engineer Corps conform to the movements and duties prescribed for Infantry Musicians.

Hospital Corps

The Commanding Officer of each Company of Instruction details two First Class Privates to act as trumpeters, and as such they perform when necessary the movements and duties prescribed for Infantry Musicians.

One musician is detailed with each Hospital Section, and one with each Ambulance Company Section.

Signal Corps

The Commanding Officer of each Signal Corps Company details two First Class Privates to act as trumpeters, and as such they perform when necessary the movements and duties prescribed for Musicians of Infantry and Cavalry.

They are required to memorize the Drill Signals prescribed for Musicians of Infantry and Cavalry.

Trumpeters in the Marine Corps

Trumpeters in the Marine Corps conform to the instructions and music prescribed for the use of the Navy.

They are equipped with the regulation G Trumpet, with tuning slide to F, and their insignia consists of yellow trumpets worn on the sleeves and single half-inch red stripes on the trousers.

Trumpeters in the Navy

In the Navy both the trumpet and bugle are used, and although the trumpet is more generally used now than the bugle, the term Bugler as a title is still used in the Navy and is applied to performers on either instrument.

Buglers are in the Special Branch of the Navy and are rated as Second Class Seamen. They are attached to the Ship's Company, the number on board ship depending on the size of the Ship or Ship's Company, the smaller vessels being provided with two or three while the larger vessels are generally provided with from four to six.

Buglers in the Navy, the same as Trumpeters in the Army, are called Field Musicians owing to the fact that

they are the only musicians on board ship who would carry or use their instruments during an engagement with the enemy.

Excepting their instruments, Buglers in the Navy have nothing to distinguish them from other men aboard ship.

Buglers are required to alternate with each other in performing duty as Bugler of the Watch.

The Bugler of the Watch must always remain within call of the Officer of the Deck and sound any routine or other calls he may be given.

When the bugle of the flag or senior ship can be heard, ships shall follow her in sounding routine calls.

Many of the routine calls prescribed for the use of the Navy are identical with those prescribed for the use of the Army, but in many cases the names and signification of the calls have necessarily been changed in order to adapt them for use on shipboard.

Certain calls, which are primarily Infantry or Artillery signals, have also been adapted to additional uses on shipboard.

All of these calls will be found in the list of appended music, preceding which will be found a table giving an explanation of their use both in the Army and Navy.

Many of these calls herein given are not used frequently on board ship, they being supplanted by signals given by the pipe or by word of mouth.

Morning and Evening Colors, Reveille, Tattoo, Taps, General Quarters, Abandon Ship, and the Assembly and Flourishes are sounded by all the Field Music simultaneously.

In regard to the double time, any six-eight quickstep may be used as a double time by playing it more rapidly.

Aside from the calls prescribed for the Navy, contained in the list of trumpet calls, the following calls, not ordinarily used on board ship, are used on shore, as, for example, with the Naval Brigade or a Battalion in camp or in Barracks.

They are: — Guard Mounting, see Call No. 7; Company Commander's Call, Call No. 13; Call to Quarters, Call No. 29; Dress Parade, Call No. 8; Adjutant's Call, Call No. 3.

Company Commander's Call is the signal for Company Commanders to convene at a previously designated position.

Dress Parade is the warning signal for companies to form for Dress Parade.

Adjutant's Call is the signal for companies to form Battalion. It is also used on ship to form Battalion.

Chief Petty Officers' Call is the same as First Sergeant's Call in the Army. See Call No. 14.

DRILL SIGNALS

In the list of appended music will be found all the authorized drill signals for the different branches of the service.

These drill signals include both the preparatory commands and the commands of execution; the last note is the command of execution, the movement beginning the instant the signal for execution terminates.

When giving commands to troops it is usually best to face or look toward them. When a command is given by trumpet, the chiefs of subdivisions give the proper commands orally.

The drill signals are taught in succession, a few at a time, until all the officers and men are thoroughly familiar with them, certain drills being especially devoted to this purpose.

In the evolutions of large bodies of troops, subordinate commanders cause their trumpeters to repeat the signals of the Chief Trumpeter, who accompanies the Commanding Officer.

The signals are sounded in the same order as the commands are prescribed in Drill Regulations.

The memorizing of these signals is facilitated by observing that all signals for movements to the right are on the ascending scale, that the signals for the same movements to the left are corresponding signals on the descending scale, and that changes of gait are all on the same note.

The use of the trumpet to give commands to a fraction of a line is prohibited.

In the presence of the enemy, trumpet signals are replaced by signals made with the arms, saber, or headdress.

Infantry

It will be observed that Captain's Call is the first two measures of Officers' Call, with the Attention added.

In sounding the signals for simultaneous movements, the signal Companies, or Battalions, precedes the preliminary signal for the movement; e. g., 1. Companies, 2. Right Front into Line, 3. MARCH, or 1. Battalions, 2. On Right into Line, 3. MARCH.

Squads Right and By the Right Flank are the same; at this signal, skirmishers or foragers move individually by the right flank; organizations or subdivisions in close order turn by squads to the right. The same applies to the signal Squads Left and By the Left Flank.

Cavalry

It will be observed that Captain's (or Troop Commander's) Call is the first two measures of Officers' Call with the Attention added.

Form Ranks and Posts are the same.

The Signals for the Turn and Halt are preceded by the signal Platoons, Troops, or Squadrons, according to the unit or units that execute the movement.

The signal Right (or Left) Turn corresponds to the signal for the Turn and Halt, but with the signals Forward, MARCH, instead of the signal MARCH, added, and except for simultaneous movements, the signal for the unit does not precede the preliminary signal.

In sounding the signals for simultaneous movements, the signal Platoons, Troops, or Squadrons, precedes the preliminary signal for the movement; e.g., 1. Troops, 2. Right Front into Line, 3. MARCH, the signal Troops would be sounded, and then followed by the signal Right Front into Line, MARCH; Platoons, Right, the signal Platoons would be sounded, and then followed by the signal, Right Turn.

Fours Right and By the Right Flank are the same; in extended order at this signal, troopers deployed as skirmishers or foragers move individually by the right flank; and organizations or subdivisions in close order move in column of fours to the right. The same applies to the signal Fours Left and By the Left Flank.

To the Rear corresponds to Face to the Rear, but has the signal Forward, MARCH, instead of the signal MARCH.

Navy

Certain Drill Signals, which are primarily Infantry or Artillery signals, have been adapted to additional uses on shipboard.

These and certain signals used for Artillery will be found in the list of appended music under Signals Pertaining to the Navy.

The other Drill Signals prescribed for the use of the Navy are identical with those prescribed for the Army, and will be found in the list of appended music under Signals Pertaining to Infantry.

INSTRUCTIONS FOR FIELD MUSIC

Field Music is the name given to musicians attached to the different companies, troops, or batteries, and at all ceremonies, with the exception of Reveille, they unite with and form in the rear of the Band; if more than one band, they form in the rear of their respective bands.

The Field Music assembles at First Call and Guard Mounting and takes position in the rear of the Band. When the Band is not present the Field Music takes post and performs the movements and duties prescribed for the Band.

When a musician is in charge, his position is on the right of the front rank. His duties are to give the correct cadence in all music sounded by the Field Music, see that the ranks are properly formed, and see that the different ranks dress to the right, in marching.

At the signal from the Drum Major, the Field Music sounds the Calls, Marches and Flourishes, starting with and taking the cadence in which the piece is to be played, from the musician in charge.

At Reveille the Field Music forms in a position near and facing the garrison flag-staff, Reveille being sounded at a signal from the musician in charge.

At Retreat, if no Band be present the Field Music, after sounding Retreat, immediately sounds To the Color.

Field Musicians will immediately take up all Alarm Calls sounded by the Musician of the Guard.

After sounding the Fire Call, all Field Musicians will report at once to the Fire Marshall, unless otherwise ordered.

At Battalion or Regimental Inspections or Musters the Field Musicians join their companies.

Musicians of the Guard

Musicians warned for Guard Duty should report with the Field Music on the Parade in time to sound the Assembly.

If no Band be present, they take post on the Parade so that they will be twelve paces to the right of the front rank of the Guard, when it is formed, and perform the same movements and duties as prescribed for the Band. See Ceremony of Guard Mounting.

On arriving at the Guard Quarters the Musician of the Guard takes post three paces to the right of the Guard and remains until he receives orders to report as Orderly Musician.

Musicians of the Guard are subject to the orders of none but the Commanding Officer, the Officer of the Day, Officers and Noncommissioned Officers of the Guard.

Unless otherwise directed by the Commanding Officer, they will remain at the Guardhouse during their tour, and will fall in with the Guard when it is formed. They form on a line with the front rank of the Guard, their left three paces from the right guide.

Musicians of the Guard will sleep at the Guardhouse, unless otherwise directed by the Commanding Officer.

They will sound all calls prescribed by the Commanding Officer, and such other calls as may be ordered by proper authority, at such times and places as may be directed.

Should the Guard be turned out for National or Regimental Colors or Standards, uncased, the Field Music of the Guard will, when the Guard presents arms, sound "To the Color" or "To the Standard," or if for any person entitled thereto, the prescribed march or flourishes. See "Honors Rendered by Trumpet."

It is customary at most army posts to order the Musician of the Guard to report to the Adjutant, as Orderly Musician, in which case the musician will proceed to the Adjutant's Office, reporting to the Adjutant: "Sir, Musician . . . . . , Company . . . . . , reports as Musician of the New Guard." After having received his instructions from the Adjutant, he will relieve the Musician of the Old Guard, receiving from him any special instructions that he may have.

After having been relieved by the Musician of the New Guard, the Musician of the Old Guard will report to the Adjutant, "Sir, Musician . . . . . , Company . . . . . , reports having been relieved as Musician of the Old Guard."

All calls will be sounded by the Official Garrison Time, at such place or places as may be designated.

The Musician of the Guard will at all times wear the uniform of the Guard and will when leaving the Adjutant's Office, always carry his trumpet, either slung on the back or hanging from the belt.

All communications given to him to deliver will be delivered promptly, and the initials of the receiver obtained in the delivery book, together with the hour and date of receipt.

When ordered to carry a message, he will be careful to deliver it exactly as it was given to him. If a message be not understood, he will ask that it be repeated. He will acknowledge the receipt of orders by saying "Yes, sir."

After having delivered a message or made an errand, he will always report accordingly to the Adjutant. For example, "Sir, the Adjutant's message has been delivered to Captain . . . . . ."

The Orderly Musician will remain at the Adjutant's Office and answer promptly when he is called.

In case of an alarm being given for "Fire" the Musician of the Guard will at once sound the Fire Call, which will be taken up by the musicians of the garrison.

At some of the Army posts all calls are sounded through a suspended megaphone, pointed in the direction of the barracks and the officers' quarters.

INSTRUCTIONS FOR BANDS

The Field Music, when united, forms with and in rear of the Band; when the Band is not present, the posts, movements, and duties of the Field Music are the same as prescribed for the Band.

It is obvious, therefore, that Field Musicians must, in order to properly execute and perform the movements and duties prescribed for the Band, familiarize themselves with the following instructions.

Infantry Bands

Infantry Bands, and those of organizations acting as Infantry, are formed in two or more ranks, with sufficient intervals between the men and distances between the ranks to permit a free use of the instruments.

When a musician is in charge of the Field Music his position is on the right of the front rank.

In Battalion and Regimental Formations, the Band is posted with the left of its front rank twenty-four paces to the right of the front rank of the battalion or regiment.

In column, it marches with its rear rank twenty-four paces in front of the leading company, or its front rank twenty-four paces in rear of the rear company, according to the direction in which the battalion or regiment is facing. In line of columns, the Band retains its line position, marching abreast of the leading guides.

In Regimental Formations when in line, in line of columns, and in line of masses, the Band is posted twenty-four paces to the right of the first battalion.

In the evolutions of the regiment, the Band takes, as far as practicable, the positions prescribed in the School of the Battalion, unless excused, or a position is assigned to it by the Colonel.

When the Battalion or Regiment turns about by squads, the Band executes the countermarch; when the Battalion or Regiment executes Right, Left, or About Face, the Band faces in the same manner.

In marching, the different ranks dress to the right.

In executing Open Ranks, each rank of the Band takes the distance of three paces from the rank next in front; the Drum Major verifies the alignment.

The Field Music sounds the March, Flourishes or Ruffles, and To the Color, at the signal of the Drum Major.

When about to march, every man should start off on the left foot.

The length of the full step in quick time is thirty inches, measured from heel to heel, and the cadence is at the rate of one hundred and twenty steps per minute.

The length of the full step in double time is thirty-six inches; the cadence is at the rate of one hundred and eighty steps per minute.

At the command "Halt," given as either foot strikes the ground, advance and plant the other foot; place the foot in rear by the side of the other.

The Drum Major is three paces in front of the center of the front rank, and gives the signals or commands for the movements of the Band as for a squad, substituting in the commands, Band for Squad.

Signals of the Drum Major

Preparatory to a signal the staff is held in the right hand, hand below the chin, back to the front, head of the staff near the hand, ferrule pointing upward and to the right.

Prepare to Play, — Face toward the Band and extend the right arm to its full length in the direction of the staff.

Play, — Bring the arm back to its original position in front of the body.

Prepare to Cease Playing, — Extend the right arm to its full length in the direction of the staff.

Cease Playing, — Bring the arm back to its original position in front of the body.

To March, — Turn the wrist and bring the staff to the front, the ferrule pointing upward and to the front; extend the arm to its full length in the direction of the staff.

To Halt, — Lower the staff into the raised left hand and raise the staff horizontally above the head with both hands, the arms extended; lower the staff with both hands to a horizontal position at the height of the hips.

To Countermarch, — Face toward the Band and give the signal To March. The countermarch is executed by each front rank man to the right of the Drum Major turning to the right about, each to the left turning left about, each followed by the men covering him. The Drum Major passes through the center.

To Oblique, — Bring the staff to a horizontal position, the head of the staff opposite the neck, the ferrule pointing in the direction the oblique is to be made; extend the arm to its full length in the direction of the staff.

To March by the Right Flank, — Extend the arm to the right, the staff vertical, ferrule upward, back of the hand to the rear.

To March by the Left Flank, — Extend the arm to the left, the staff vertical, ferrule upward, back of the hand to the front.

To Diminish Front, — Let the ferrule fall into the left hand at the height of the eyes, right hand at the height of the hip.

To Increase Front, — Let the ferrule fall into the left hand at the height of the hip, right hand at the height of the neck.

The March, Flourishes, or Ruffles, — Bring the staff to a vertical position, hand opposite the neck, back of the hand to the front, ferrule pointing down.

To the Color, — Bring the staff to a horizontal position at the height of the neck, back of the hand to the rear, ferrule pointing to the left.

When the band is playing in marching, the Drum Major beats the time with his staff and supports the left hand at the hip, fingers in front, thumb to the rear.

The Drum Major, before making his report at parade, salutes by bringing his staff to a vertical position, head of the staff up and opposite the left shoulder.

The Drum Major, marching in review, passes the staff between the right arm and the body, head of the staff to the front, and then salutes with the left hand.

At a halt and the Band not playing the Drum Major holds his staff with the ferrule touching the ground about one inch from toe of right foot, at an angle of about sixty degrees, ball pointing upward to the right, right hand grasping staff near the ball, back of the hand to the front, left hand at the hip, fingers in front, thumb to the rear.

Cavalry and Field Artillery Bands

Cavalry and Field Artillery Bands are generally formed in column of fours. They may be formed in two or more ranks.

Dismounted, they are formed in two or more ranks, with sufficient intervals between the men and distances between the ranks to permit a free use of the instruments.

In the Cavalry, when in line, the Band is posted with the left of its front rank sixteen yards to the right of the rank. In line of columns, the left of its front rank is sixteen yards to the right of the leading subdivision of the right column; in column, it marches with its rear rank at least sixteen yards in front of the Officers of the first subdivision, or its front rank sixteen yards in rear of the rear subdivision, according as the command is facing.

In the Field Artillery, when in line, the Band is posted with the left of its front rank thirty-six yards to the right of the right battery. In column, it marches with its rear rank thirty-six yards in front of the leading battery, or its front rank thirty-six yards in rear of the rear battery, according as the column has been formed to the right or left.

Dismounted, Bands in both branches of the service take post as when mounted.

In marching, the different ranks dress to the right.

In dismounted formations, when Right, Left, or About Face is executed, the Bands face in the same manner.

When the command with which the Band is posted wheels about by fours or faces to the rear, the Band executes the countermarch.

The intervals are increased before executing a countermarch and closed upon the completion of the countermarch.

In executing the countermarch, the men in the leading rank or four, to the right of the Chief Trumpeter or Drum Major, turn individually to the right about, and those to his left turn individually to the left about, each followed by the men covering him in the column; the Chief Trumpeter or Drum Major passes through the center.

In rendering honors, whenever the Standard salutes, the musicians sound the March, Flourishes, or To the Standard, at a signal from the Chief Trumpeter or Drum Major.

In executing Open Ranks, each rank of the Band takes the distance of three yards from the rank next in front; when dismounted they take distance of two yards.

At Inspection, each musician as the Inspector approaches him raises his instrument in front of his body, reverses it so as to show both sides, and returns it to its former position.

A trumpeter or bugler, when inspected, executes with his trumpet or bugle what is prescribed for a Band Musician.

The signals for the movements of Cavalry and Field Artillery Bands will correspond as far as practicable to the Saber Signals contained in their respective Drill Regulations.

In the Cavalry, the Chief Trumpeter, when not with the Colonel, takes post two yards in front of the center

of the front rank of the Band and gives the signals for its movements. In the absence of the Chief Trumpeter, his post may be filled by detail.

When the signals for the movements of the Band are not used by the Chief Trumpeter, the Band is marched as explained for the squad, the command Band being substituted for Squad.

In the Field Artillery, the Drum Major is three yards (dismounted, two yards) in front of the center of the front rank of the Band.

He gives the commands or signals for its movements. The commands are the same as for a squad, substituting in them Band for Squad.

Special Signals for Cavalry Bands

The Countermarch is signaled by Rear Point; dismounted, the Chief Trumpeter faces to the rear and signals the Forward, March.

To Increase Intervals, — Wave the saber several times to the right and left in front of the body.

To Close Intervals, — Extend the arm vertically and rapidly circle the saber around the hand.

The intervals are increased before executing the countermarch, and closed after the countermarch.

Special Signals for Field Artillery Bands

Prepare to Play, — Take the first position of Present Saber.

Play, — Thrust upward energetically with the saber, arm fully extended, and quickly resume the carry.

Prepare to Cease Playing, — Same as Prepare to Play.

Cease Playing, — Same as Play.

The March or Flourishes, — 1. Prepare to Play; — Raise the hand to the height of the forehead and hold the saber in a horizontal position, point to the left.

2. Play, — Lower the hand quickly to the belt and resume the carry.

Increase Intervals, — Extend the arm to the front, and wave the saber several times to the right and left in front of the body.

CEREMONIES

A brief description of the various ceremonies is here given, the parts being eliminated which do not particularly concern the Band or Field Music, thus showing the essential duties and movements required.

Field Musicians should endeavor to become familiar with these ceremonies, so that they may know what their duties will consist of when required to perform the movements and duties prescribed for the Band.

In all ceremonies, before Adjutant's Call is sounded, the Band takes a position designated by the Adjutant and marches at the same time as the Companies to its position in line.

Guard Mounting

The Assembly is sounded by the Field Music, at the signal Attention, sounded by the Musician of the Guard.

The Band takes post on the parade ground, so that the left of its front rank shall be twelve paces to the right of the front rank of the Guard when the latter is formed.

The Adjutant's Call is sounded at a signal from the Adjutant; after the Sergeant Major has taken his position, the Band then plays the Guard Details onto the line, ceasing to play when the last detail arrives on the line.

At the command Inspection Arms, the Band starts playing and plays until the inspection is over.

At the command Sound Off, the Band, playing, passes in front of the Officer of the Guard to the left of the line, and back to its post on the right, when it ceases playing.

At the command Platoons Right, March, the Band turns to the right and places itself twelve paces in front of the first platoon.

In bad weather, at night, after long marches, or when the Guard is very small, the music may be dispensed with, or the Field Music may take the place of the Band and Sound Off, standing on the right of the Guard, the Review being dispensed with.

At the command Pass in Review, Forward, Guide Right, March, the Band commences to play and marches in quick time past the Officer of the Day; having passed the Officer of the Day, the Band turns to the left out of the column, places itself opposite and facing him, and continues to play until the Guard leaves the parade ground.

The Field Music detaches itself from the Band when the latter turns out of the column, and, remaining in front of the Guard, commences to play when the Band ceases.

In the absence of the Band, the Field Music does not turn out of the column but continues in front of the Guard, until the Guard reaches its post.

As the New Guard approaches the Guardhouse, the Old Guard is formed in line, with its Field Music three paces to its right; the Field Music at the head of the New Guard having marched three paces beyond the Field Music of the Old Guard then changes direction to the right, and followed by the Guard changes direction to the left, when on a line with the Old Guard; the changes of direction are without command.

The Field Music of the New Guard is three paces to the right of its front rank.

The detachments and sentinels of the Old Guard having been relieved, the Old Guard then marches in Column of Squads, its Field Music beginning to play as the Guard marches in quick time past the New Guard. Upon arriving on the parade ground, the Field Music is dismissed.

That portion of the Field Music not detailed for Guard detaches itself from the Field Music of the New Guard, joins that of the Old Guard and marches with it onto the parade ground where it is dismissed.

Escort to the Color

The Escort being formed in Column of Platoons, the Band in front, is then marched without music to the Colonel's Office or Quarters, and is formed in line facing the entrance, the Band on the right.

At the command Present Arms, the Field Music sounds To the Color.

The Escort is then formed in Column of Platoons, the Band taking post in front of the column; it is then marched in quick time with guide left, back to the Regiment, the Band playing.

When the Color arrives opposite its place in line, the Escort is formed in line, and at the command Present Arms, the Field Music sounds To the Color.

The Escort is again formed in Column of Platoons and preceded by the Band marches to its place in line, passing around the left flank of the Regiment.

The Band plays until the Escort passes the left of the line, when it ceases playing and returns to its post on the right, passing in rear of the Regiment.

Escort to the Color is executed by a Battalion according to the same principles.

Review

The Battalion or Regiment being in line, ranks are opened and the alignment verified.

Arms are then presented to the Reviewing Officer, and if his rank entitles him to the honor, the Color salutes and all the Field Music sounds the proper March or Flourishes. Arms are returned to the order and the Reviewing Officer then proceeds to the right of the Band, passes in front of the Company Officers to the left of the line and returns to the right, passing in rear of the file closers and the Band.

While the Reviewing Officer is going around the Battalion or Regiment, the Band plays, ceasing when he leaves the right to return to his post.

At the command Squads Right, the Band executes Right Turn; at the command Pass in Review, Forward, March, it starts off playing and without command changes direction at the points indicated; the Band having passed the Reviewing Officer turns to the left out of the column, takes post in front of and facing the Reviewing Officer, and remains there until the Review terminates.

If the Reviewing Officer is entitled to a salute from the Color, the Color salutes when at six paces from him, and is raised when at six paces beyond him.

The Field Music with the Band that is halted in front of the Reviewing Officer sounds the proper March or Flourishes when the Color salutes, the Band continuing to play.

At Regimental Review, in Passing in Review, the Band marches with its rear rank thirty-six paces in front of the leading company.

The Band ceases to play when the column has completed its second change of direction after passing the Reviewing Officer.

In Battalion Review, when the Battalion arrives at its original position in column, the Major commands Double Time, March; the Band then plays in double time still retaining its position in front of the Reviewing Officer.

The Battalion passes in review as before, and the Review terminates when the rear company has passed the Reviewing Officer; the Band then ceases to play, and, unless otherwise directed by the Major, returns to the position it occupied before marching in Review, or is dismissed.

Battalion Parade

In Battalion Parade, the Companies are formed and inspected at the Assembly.

At Adjutant's Call, the Battalion is formed in line on its parade ground.

The line being formed, the Captains command Parade Rest, after which the Adjutant commands Sound Off.

The Band playing in quick time passes in front of the Captains to the left of the line and back to its post on the right, when it ceases playing.

At Evening Parade, when the Band ceases playing, Retreat is sounded by the Field Music, and following the last note, and while the flag is being lowered, the Band plays The Star Spangled Banner.

The Battalion is then brought to Attention, ranks are opened and arms presented, after which the Captains make their reports.

The orders are then published and the Officers march to the front and center.

The Officers having closed and faced to the front, the senior Company Officer commands Forward, Guide Center, March.

The Officers advance, the Band continuing to play until all Officers have resumed their posts, or the Major may direct the Company Officers to form on line with the Staff, in which case the Music ceases when the Officers join the Staff.

The Battalion then Passes in Review, according to the principles of Review; when the last company has passed, the ceremony is concluded.

The Band continues to play while the Companies are in march upon the parade ground.

Regimental Parade

In Regimental Parade, the Companies are formed and inspected at the Assembly.

At Adjutant's Call, each Battalion is formed in line; when the Battalions are formed, the Adjutant's Call is again sounded.

The Battalions then form on line for the Regiment.

The Adjutant then informs the Majors that the line is formed; they then bring their Battalions to Parade Rest.

The Adjutant then commands Sound Off; the Band plays in quick time, passing in front of the Adjutant and Field Officers, to the left of the Regiment and back to its post on the right, when it ceases playing.

The ceremony, as far as the Music is concerned, continues as in Battalion Parade.

Funeral Escort

The Escort is formed opposite the quarters of the deceased; the Band on that flank of the Escort toward which it is to march.

Upon the appearance of the coffin the command Present Arms is given and the Band plays an appropriate air.

The procession is then formed and the Escort marches slowly to solemn music; the column having arrived opposite the grave, line is formed facing it.

The coffin is then carried along the front of the Escort to the grave, arms are presented and the Music plays an appropriate air; the coffin having been placed over the grave, the Music ceases.

The command Parade Rest is then given and after the Funeral Services are completed and the coffin lowered into the grave, three rounds are fired by the Escort and a musician then sounds Taps.

The Escort is then formed into column, marched in quick time to the point where it was assembled, and dismissed.

The Band does not play until it has left the enclosure.

The Music does not play while marching At Ease.

In marching at Attention, the Field Music may alternate with the Band in playing.

At the Funeral of a General Officer, the Field Music sounds the March or Flourishes according to the rank of the deceased, whenever arms are presented, after which the Band plays an appropriate air.

Escorts of Honor

The Escort forms in line, opposite the place where the personage presents himself, the Band on the flank of the Escort toward which it will march. On the appearance of the personage, he is received with the Honors due his rank.

The Escort is then formed into column, and takes up the march, the personage and his staff or retinue taking position in rear of column; when he leaves the Escort, line is formed and the same Honors are paid as before.

General Instructions for Band and Field Music

For Reviews in which more than one regiment participates, the Band of each regiment plays while the Reviewing Officer is passing in front of and in rear of the regiment.

Each Band, immediately after passing the Reviewing Officer, turns out of the column, takes post in front of him, continues to play until its regiment has passed, then ceases playing and follows in rear of its regiment; the Band of the following regiment commences to play as soon as the preceding band has ceased.

While marching in review, but one band in each brigade plays at a time, and but one band at a time when within one hundred paces of the Reviewing Officer.

In line when the Color salutes, the March, Flourishes, or Ruffles are sounded by all the Field Music; in passing in review, by the Field Music with the Band that is halted in front of the Reviewing Officer, the Band continuing to play.

For Brigade Parades the Bands are consolidated, or the Band of the first regiment is designated to Sound Off. The Band may be directed to Sound Off in place.

At Battalion and Regimental Inspections, the Drum Major conducts the Band, if not already there, to its position in rear of the column, and opens ranks.

The Field Musicians join their companies.

The Band plays during the Inspection of the companies.

When the Inspector approaches the Band, the Adjutant commands: 1. Inspection, 2. Instruments.

As the Inspector approaches him, each man raises his instrument in front of the body, reverses it so as to show both sides, and then returns it to its former position.

Company Musicians execute inspection similarly.

The general principles set forth in the foregoing ceremonies apply also to musicians of Cavalry and Field Artillery, with the exception that the distances correspond to the distances contained in the Instructions for Cavalry and Field Artillery Bands.

HONORS RENDERED BY TRUMPET

The Regulations of the United States Army and Navy prescribe that Honors shall be rendered by Trumpet to the following officials and officers of high rank, as shown in the following table:

Official Rank	Received in the Army by Trumpets Sounding	Received in the Navy by Trumpets Sounding
The President	The President's March	Four Flourishes
A Foreign President	The President's March	Four Flourishes
A Foreign Sovereign	The President's March	Four Flourishes
Member of a Royal Family	The President's March	Four Flourishes
The Vice President	The General's March	Four Flourishes
An Ex-President		Four Flourishes
Members of the Cabinet	The General's March	Four Flourishes
The Chief Justice	The General's March	Four Flourishes
President of the Senate	The General's March	Four Flourishes
President Pro Tempore of the Senate		Four Flourishes
Speaker of House of Representatives	The General's March	Four Flourishes
[1] Ambassadors	The General's March	Four Flourishes
[2] Governors-General	The General's March	Four Flourishes
[3] Governors	The General's March	Four Flourishes
Committees of Congress		Four Flourishes
Assistant Secretary of War	Three Flourishes	
Assistant Secretary of the Navy		Three Flourishes

Official Rank	Received in the Army by Trumpets Sounding	Received in the Navy by Trumpets Sounding
Envoys Extraordinary	Three Flourishes	Three Flourishes
Ministers Plenipotentiary	Three Flourishes	Three Flourishes
Ministers Resident	Three Flourishes	Two Flourishes
[4] Diplomatic Representatives		Two Flourishes
Chargés d'Affaires		One Flourish
Military Rank		
The General	The General's March	Four Flourishes
The Lieutenant-General	Three Flourishes	Three Flourishes
Major-General Commanding the Army	Three Flourishes	Three Flourishes
[5] Major Generals	Two Flourishes	Two Flourishes
[5] Brigadier Generals	One Flourish	One Flourish
Naval Rank		
The Admiral	The General's March	Four Flourishes
The Vice Admiral	Three Flourishes	Three Flourishes
Rear Admirals	Two Flourishes	Two Flourishes
[6] Commodores	One Flourish	One Flourish

The Officers of a foreign service receive the same honors to which officers in the service of the United States of the same relative rank are entitled.

1. American and Foreign Ambassadors are received in the Army with the prescribed Honors, but in the Navy, Ambassadors of the United States receive honors only in the waters of the countries to which they are accredited.

2. Governors-General within their respective islands or groups of islands, if occupied by the United States Forces, are received in the Army and Navy with the prescribed honors.

3. Governors are received in the Army and Navy with the prescribed honors, only when in their respective States or Territories.

4. Applies to Diplomatic Representatives above the rank of Chargé d'Affaires.

5. Applies also to General Officers of Marines and Volunteers, and Militia when in the service of the United States.

6. The grade of Commodore, as a grade of rank on the active list in the United States Navy, ceased to exist March 3, 1899.

Honors in the Army

In the Army, Honors are rendered by Trumpet only when the person entitled thereto is received. The prescribed March or Flourishes are sounded by the Field Music of the Guard, should the person entitled thereto visit the camp or garrison. Should he be tendered a review, the March or Flourishes are sounded by the Field Music united, as prescribed in the Ceremony of Review.

The national or regimental color or standard, uncased, passing a guard or other armed body, will be saluted, the Field Music sounding To the Color or To the Standard.

In rendering honors, whenever the Colors salute, the Field Music sounds the March, Flourishes, or To the Color, at a signal from the Drum Major.

When the Colors are being received or presented by the Escort, the Field Music should always sound To the Color.

No honors are paid by troops when on the march or in trenches except that they may be called to Attention, and no salute is rendered when marching in double time or at the trot or gallop.

Honors in the Navy

Previous to rendering honors to passing ships of war, to officials or officers of high rank, or to commanding officers of or above the rank of Lieutenant Commander, Attention shall be sounded and every one in view on deck will stand at Attention until Carry On is sounded.

Attention will be sounded:

When passing or being passed by a foreign man-of-war, United States man-of-war, with or without personal flag flying whether member of fleet, squadron, or division, or not, if she has been or is on detached duty.

When a Flag Officer, with flag flying, comes on board or when he passes close aboard with flag flying.

When a Commanding Officer, of or above the rank of Lieutenant Commander, with pennant flying, comes on board, or when he passes close aboard with a pennant flying.

No honors, other than Attention on the trumpet, shall be rendered between vessels while they are engaged in maneuvers or evolutions.

When passing ships, Attention shall be sounded at a signal or command from the Officer of the Deck.

In the Navy, the Honors rendered by Trumpet, upon the arrival of a person entitled thereto, are repeated upon his departure.

When the President visits a ship of the Navy he is received with the highest honors. As soon as he reaches or leaves the deck the four flourishes are sounded and if no band be present they are followed immediately by the President's March.

When the President, embarked on a boat or ship with his flag flying, passes close aboard a ship of war, or when a ship of war is passing the President's flag, four flourishes shall be sounded on the Trumpet.

When a Flag Officer comes on board officially and no band be present, he is received with the prescribed number of flourishes followed immediately by the Trumpets sounding the Commander-in-Chief's March. Upon his departure the same honors are repeated.

When a Flag Officer leaves or returns to his flagship, he is given the prescribed flourishes.

When a Flag Officer embarked on a ship or boat, with his flag flying, passes near a ship of war, he is given the prescribed flourishes.

A ship passing the flag of a Flag-Officer shall also give the prescribed flourishes except when performing tactical evolutions.

A Captain or Commander appointed to command a squadron is entitled to the same honors due the temporary rank conferred on him.

When naval vessels are passing Washington's Tomb, Mount Vernon, Va., between sunrise and sunset, the guard will be formed and the bell tolled. Colors will be half masted at the beginning of the tolling of the bell, and when opposite Washington's Tomb, Taps shall be sounded on the Trumpet, the guard will present arms, and officers and men on deck will stand at Attention and salute.

The Colors shall be mast-headed at the last note of Taps, which will be the signal to Carry On.

At Morning and Evening Colors, after the three flourishes have been sounded, if there be no band present the Field Music sounds "Morning Colors" or "Evening Colors."

TRAINING TRUMPET CORPS

To train a Trumpet Corps successfully requires a sacrifice of time and labor on the part of the other members as well as their leader before that high state of efficiency, to which every trumpet corps should aspire, can ever be attained.

The trumpet corps should have for a leader one who is well informed on the subject of music and particularly in all matters pertaining to the trumpet, and such a leader should receive from each of his men their most hearty and sincere support.

The men should always follow their leader with the proper spirit and enthusiasm, abiding by any teaching and instruction they may receive, as in so doing depends in a very large measure the success of the trumpet corps.

The principal thing a trumpet corps should be taught is how to keep perfect time with its leader when playing in unison, thereby giving to those who hear it the effect of one trumpet being played in which the volume of tone is being greatly intensified.

Whatever cadence is set by the leader should be followed by every man in the corps, each man taking particular care when playing to adopt as near as possible the leader's own style of expression.

Those men who show a constant desire when playing to exert their own personalities in preference to following that of their leader should be eliminated from the corps, otherwise they will be a constant hindrance to the proper development of the trumpet corps.

The trumpet corps should rehearse at least once a week and always under the direction of its leader who should always teach his own style of expression and endeavor to have each man always follow it.

Every man should and ought to be able to read music, as he will find it of great assistance to him in memorizing and obtaining the correct interpretation of trumpet music.

A trumpet corps should always have good team work, but it should remember that *good* team work consists in every member having and doing his share of the work, neither shirking his own nor trying to do that of somebody else.

In conducting rehearsals leaders should adopt some system and not allow it to be interfered with. Do not allow arguments to take place during rehearsal hours but try to accomplish as much as possible for the benefit of all. Short intermissions should frequently be given, during which time all playing should cease in order to give the men a chance to rest.

A very useful thing for a leader to have in instructing his men is a metronome. By using this little instrument those men who are in the habit of racing or playing very quick can readily see and correct their mistakes.

As to the number of quicksteps and marches a trumpet corps should have, depends on its ability to play them. Three or four quicksteps or marches played in good shape are better than a dozen played poorly.

To make a favorable impression on its hearers the members of a trumpet corps should all start together at the same time and when finishing a piece they should all stop short on the last note.

An effort should be made to have all the members of a trumpet corps provided with the same make of instrument, as in so doing the quality of tone produced by the trumpet corps is greatly improved.

Whenever trumpeters unite to play in unison the pitch of each instrument should be tuned to that of the leader, and great care should be taken to keep the pitch thus obtained, as any deviation is sure to be noticed by those possessing a musical ear.

Band marches that are written with trumpet parts require the instruments to be played in F pitch, which is obtained by drawing the tuning slide way out, but for those bands that play in "Low Pitch" it will also be found necessary to add crooks or shanks to the trumpets in order that the desired pitch may be obtained.

These marches when played by a well trained trumpet corps are always sure to make a hit.

By the kind permission of the publishers, the trumpet parts to a few of these marches are contained in the list of appended music, and the full scores may be obtained by writing to them.

In order to make a success the many personalities that go to constitute a trumpet corps should be contained in one, and a good motto for every corps to have is that of the United States, "E Pluribus Unum," meaning "one from many."

BRAIDING TRUMPET CORDS

The Regulation Trumpet Cord when issued is several feet in length, having a tassel at each end.

Trumpeters having cords issued to them are required to complete them by using one of the several various methods of braiding.

Only "Triple Braiding," the most popular method as well as the best and prettiest form of braiding Trumpet Cords, will be herein described.

To start "Triple Braiding" the cord is bent into a loop, as shown in Fig. 1, about twelve inches away from one of the tassels.

Then by holding the two cords below the loop thus made, an ordinary knot should be made as shown in Fig. 2.

Then reversing and holding this knot in the left hand, with the main cord in the right, make a loop (loop 4) with the right hand, as shown in Fig. 3, and insert it between loops 1 and 2, pulling it through loop 3 as shown in Fig. 4.

Then holding loop 4 (Fig. 4) with the right hand pull taut, thus taking up the slack in loops 3 and 5. As this makes loop 4 too large, pull on the right hand cord until loop 4 attains a convenient size.

In starting this kind of braiding, it may be found necessary to work loop 3 down against loop 1 by pulling and tightening at the various loops.

After this has been done for about an inch, it then merely becomes necessary to pull loop 4 taut, thus causing loop 3 to come down in contact with loop 1.

After loop 3 has been pulled down against loop 1, another loop is made with the right hand, as shown in Fig. 5, and is then inserted between loops 1 and 2 and pulled through loop 3, the same process being followed as in Fig. 4.

This process is repeated until the braiding is of the desired length, care being taken to allow several inches at each end so that the cord can be secured to the trumpet.

Fig. 6 shows a portion of the completed braid on the "Triple" side and Fig. 7 shows a portion as it looks on the reverse side.

Fig. 8 shows the manner in which the ends of the cord are secured to the trumpet.

FIG. 1

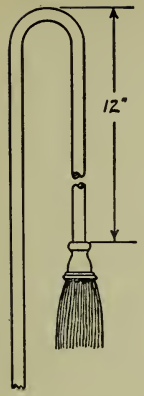


FIG. 2

FIG. 3

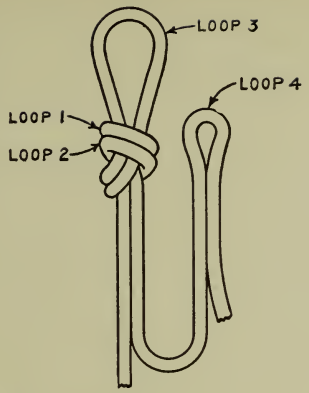


FIG. 4

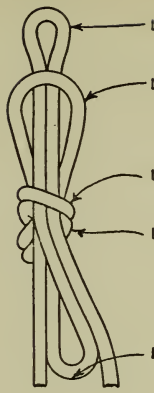


FIG. 5

FIG. 6

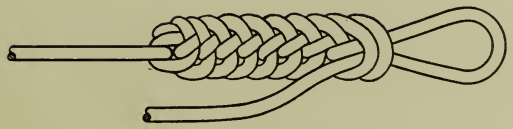


FIG. 7

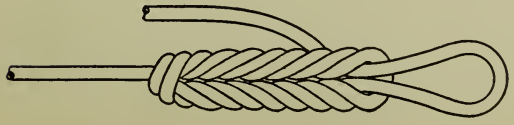
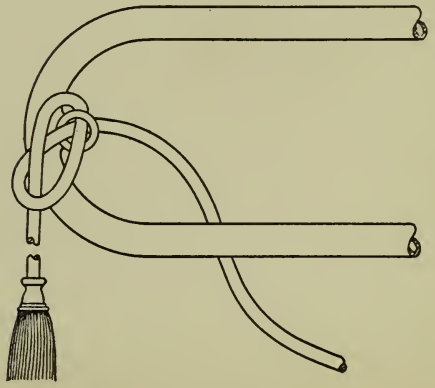


FIG. 8



Care should be taken when braiding, not to pull the loops too tight, as damp weather will cause the cord to shrink, thus causing the braided portion of the cord to warp.

When it is desired to stop the braid, the tassel should be inserted through the last loop (loop 3) and the cord pulled taut.

HISTORY OF THE TRUMPET

The trumpet is a musical instrument, so ancient, that its origin can be traced back to the old Bible days when it was used by the Egyptians and Israelites. From passages in the Bible and the classics we know that in those ancient times soldiers marched and fought to its martial strains.

Warrant for the employment of music in the hour of battle may be found repeatedly in the Scriptures. Both Moses and Joshua had a firm belief in the value of trumpets as a means of encouraging their hosts. The Spartans, too, employed them freely when waging war against the Messenians, as did the Romans long before the days of Julius Cæsar.

Coming down to comparatively recent times, we find Bartholomæus remarking: "A trompe is properly an instrument ordeyned for men that fyghteth in batayle,... to crye and to warne of the synes of batayle,... Men in olden tyme used trompes in batayle to fere and affraye theyr enymes and to comforte theyre owne knyghts and fyghtynge men."

Grose, in his Military Antiquities, says; "Military muſick, before the introduction of fire arms ſerved to animate the ſoldiers in battles and aſſaults of places, as well as for the purpoſe of ſignals for the different manoevres and duties in camp and garriſon."

Owing to its obvious adaptability to sounding signals the trumpet has become the military signal horn of all the civilized countries in the world, each country having for its army a system of trumpet calls, consisting of signals informing their soldiers when to perform the various duties which may be required of them, such, for instance, as when to arise in the morning, when to get ready for drill, go to meals or retire for the night.

Signaling by trumpet to the soldiers of an army must have been introduced very soon after the invention of this instrument, but the first authentic instance of a command being given by trumpet call was at the Battle of Bouvines, where Philip Augustus of France defeated Otto IV of Germany in 1214, when the trumpets sounded the signal for the victorious French charge.

According to Markman in his Soldires Accidence, the different sounds or signals given by the trumpet were as follows:

"The first is Butte Sella, or put on your saddles, which, as soon as the souldiere heareth (in the morning or other times), he shall presently make ready his horse and his own person, trusse up his sack of necessaries, and make all things fitting for his journey.

"The second is Mounte Cavallo, or mount on horse backe, at which summons the souldiere shall bridle up his horse, bring him forth, and mount his backe.

"The third is A la Standard: goe to your colours, or standard, whether it bee standard, cornet, or guidon; upon which sound, the souldiere, with those of his fellowship, shall trot forth to the place where the cornet is lodged, and there attend until it is dislodged, Also this sound, in the field or in service, when men are disbanded, is a retreat for the horsemen, and brings him off being engaged; for as oft as he heares it he must retire and goe back to his colour.

"The fourth is Tuquet, or march; which beinge hearde simply of itself without addition, commands nothing but marching after the leader.

"The fifth is Carga, Carga, or an alarm, charge! charge! which sounded, every man (like lightening) flyes upon his enemy and gives proofe of his valour.

"The sixth and last is Aquet, or the Watch: which, sounded at night, commands all that are out of duty to their reste; and sounded in the morning, commands those to reste that have done duty, and those that have rested to awake and doe duty; and in these sounds you shall make the souldiere so perfect that, as a song he may lanquet or sing them, and know when they are sounded unto him."

The most primitive forms of the trumpet consisted of a shell bored at the end, and a horn having its point removed, but later the instrument began to be made of metal in the form of a long straight tube several feet in length, having one end adapted to fit the mouth and the other flaring out into the shape of a bell.

Representations of the trumpet in this form appeared on some of the old Egyptian sculptures, but about the middle of the fifteenth century a change from the straight tube to one bent into three parallel lines was made, and this shape was retained for more than three hundred years.

An ancient form of trumpet together with a trace of the primitive music blown on it still remains. It is the Ram's horn (Shofer) which is blown on the occasion of the Jewish New Year, and strong presumptive proof that this blowing of the trumpet is the same as it was in King David's time is found in the fact that it is blown in the same rhythm by the Jews all over the world.

The ancient Olympic games of Greece used to have as a feature a contest of trumpeters instituted in 396 B.C. in which many celebrated contestants took part, among whom was Herodorus of Megara, a most famous trumpeter.

Many anecdotes of this wonderful trumpeter remain. It is said that his music was so loud that the audience were sometimes stunned by the concussion. He was of giant stature, and slept upon a bearskin, in imitation of Hercules and the lion skin. He could play upon two trumpets at the same time, and when he did so the audience had to sit farther away than usual, on account of the immense sound.

The trumpet was blown when heralds made any proclamation, in military movements, etc., and seems to have been appreciated only by the immense volume of sound which was produced.

In fact at the public games the music had a most noisy character, and trumpeters were proud of bursting a blood vessel, or otherwise injuring themselves by excess of zeal.

Among the Romans, trumpets were used to a great extent. A one-toned trumpet of very loud voice was used for battle signals. These were of very large size, usually of brass, and their sound is described as "terrible."

A relic of the Bronze Age is at present preserved in the Museum of Copenhagen. It is a very large trumpet of bronze which was discovered in a sepulchre, in a deep ravine in Schleswig, lying among a number of ornaments of bronze and gold, and the horns of many oxen.

This unique instrument which is believed to be thousands of years old gives forth, when blown, a deep, grave, and sonorous tone, and in common with all the barbarian trumpets it has but one tone.

From remote antiquity, the Chinese have understood the ductility of metal, and it is not surprising that the trumpet is, with them, one of the oldest of instruments. These trumpets are made of all sizes and most peculiar shapes.

It appears that they are intended to give but two tones each, although, being made of all sizes, a complete scale can be arranged by collecting ten or twelve of them. The music of them (as with the ancient Greeks) is judged only by the degree of loudness with which it is given, and even when several play together there is no attempt at harmony, but each trumpeter repeats his two notes with vigor and persistency; the result is said to be most distressing to European ears.

Yet it is possible to extract beautiful music even from single toned trumpets, for in Russia most exquisite melodies are rendered by bands of trumpeters, each of whom performs but one note, in the same manner as troupes of bell ringers give whole pieces of music with small hand bells.

The trumpet in camp or garrison is to soldiers what the clock of a village is to its inhabitants, that is, it tells the time of day, by sounding certain calls with military precision at stated times throughout the day.

The trumpet in the face of the enemy or on the field of battle calls the soldiers with sharp notes of command, to arms, to charge, or to perform the evolutions necessary in warfare.

Some of the calls used in the various armies of to-day are believed to be very old, one of these being the "Retreat" of our army, which was adopted from the French service into ours. It is the French "Retraite" and tradition says it dates back to the Crusades which took place in 1248.

The oldest trumpet calls preserved in notation are to be found in a composition published in Antwerp in 1545, "La Bataille" by Jannequin, describing the Battle of Marignano in 1515.

When our army started on its career, the drill tactics which it adopted were largely adapted from the French service, and it was then that the French army calls were transferred bodily to our service, but in 1867, when Upton's tactics came into use, they underwent considerable change.

It was while Upton's tactics were being prepared that Gen. Seymour (then Major of the Fifth United States Artillery), being musically inclined, was requested by Gen. Upton to prepare a system of calls, and having for his object uniformity in all branches of the service, the calls were prepared and made the same for all arms, excepting such signals as pertain to special acts of the trooper and artilleryman which the infantryman cannot perform.

Our "Tattoo" is the longest call in the service consisting of twenty-eight measures, the first eight of which are the French signal for "lights out" (extinction des feux), and were formerly played for "Taps" in our army; the other twenty measures are made up from the British infantry tattoo.

"Tattoo" is sounded at 9 P. M. after which quiet must prevail in the quarters. This call can be traced back to the Thirty Years' War (1618 to 1648), during which it was established by Wallenstein, the soldiers calling it "Zapfenstreich," the name it still bears in the German Army, and which exactly describes the purpose for which it was established.

The call was introduced by Wallenstein to terminate the nightly revels of his unruly troopers, and in order that the drinking bouts should really cease with this call, the provost was ordered to proceed to all the sutlers' booths and see that the bungs (Zapfen) were in the barrels, and draw a chalk-line (Streich) over them, the sutler being exposed to heavy penalties if the morning inspection showed the line to have been tampered with during the night. Hence Zapfenstreich means literally "bung-line."

Our term "Tattoo" according to some authorities is derived from "tap to," giving it the same meaning as "Zapfenstreich."

Our "Retreat," which is sounded daily at every garrison in the country that is occupied by troops, is sounded at sunset, at the last note of which the Evening Gun or sunset gun is fired, and the flag is slowly and solemnly

lowered to the strains of the "Star Spangled Banner." As Evening Parade is usually held at this time, the ceremony is generally an impressive one.

The firing of a gun at sunset is said to be a survival of an ancient custom, which consisted in making a great noise in camp as the sun went down in order to frighten away evil spirits.

We still retain the French infantry "Reveille" which is sounded at daybreak to awaken the camp or garrison, after which the sentinels cease challenging, and the roll is called. The Morning Gun is fired at the first note.

In our army we have three roll-calls; "Reveille" at sunrise, "Retreat" at sunset, and "Tattoo" at nine o'clock at night. At "Reveille" and "Retreat" the roll is called and absentees noted, but ordinarily at "Tattoo" only the prescribed signal is sounded, and fifteen minutes thereafter all lights in squad rooms must be extinguished and noises and loud talking cease.

Our "First Call" is another spirited call adopted from the French cavalry, and as it precedes "Reveille" and "Retreat" and these calls are usually played by all the trumpeters at the post, it is the signal for them to assemble. Thus it was for this reason that it was formerly called "Assembly of Trumpeters."

Our cavalry call "Boots and Saddles" is probably taken from the French, ours being different only in pitch.

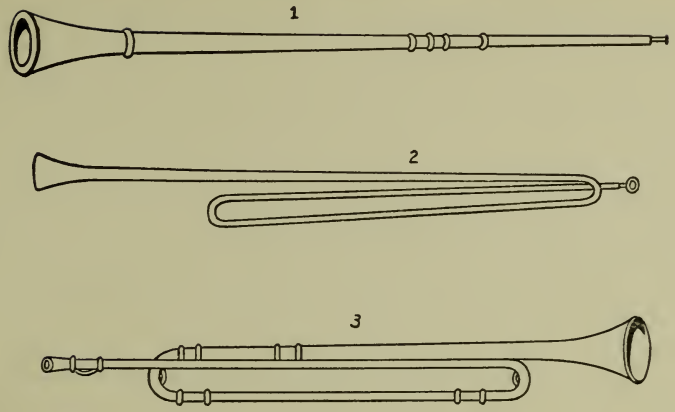
At West Point, special calls not used elsewhere in the service are sounded for the different recitations. These calls are believed to have originated at this post many years ago.

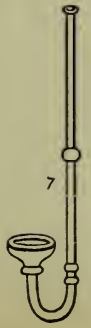
But the most beautiful of all trumpet calls is "Taps" or "lights out" and when played slowly and expressively, it has a tender, mournful character in keeping with the fact that it is sounded not only for "lights out" at night but also over the soldier's grave, when those lights he has seen on earth go out forever.

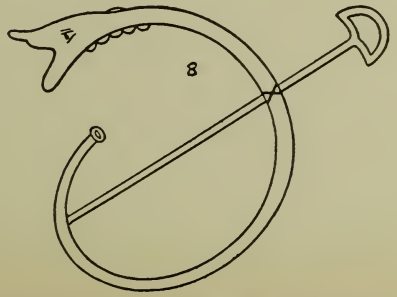
Ancient Trumpets

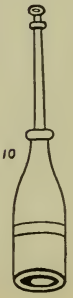
1, 6, and 10 represent various types of ancient Chinese trumpets. 2 represents an ancient Turkish trumpet, described by DeLabordi and Villoteair. 3 is an ancient War trumpet, described by Luscinins. 4 is another kind of antique trumpet, described by Forkel. This instrument is derived from the sea-conch. The Romans had several kinds of trumpets similar to this instrument. 5 is another War trumpet or long Anglo-Saxon horn, described by Strutt. 7 is a curved Chinese trumpet, described by Burrow in his "Journey in China." 8 is a curved Roman trumpet, frequently used in the ancient triumphal ceremonies. 9 is an ancient trumpet used on the Guinea coast. Many trumpets similar to 4 and 9 are still used among savage people, trumpets made from the conch-shell being used by tribes near the sea, while horns taken from animals are used by a hunting people.

ANCIENT TRUMPETS









UNITED STATES ARMY TRUMPET CALLS

NOTE. — The first column contains the number of the call which will be found in the list of appended music. See pages 81 to 87.

Number of Call	Name of Army Call	Explanation of Use in the Army
1	First Call.....	A Warning Call that precedes the Assembly by such interval as the Commanding Officer may prescribe. It is a signal for Officers and men who are to participate in the Formation or Ceremony, to get ready. It is also the signal for the Field Music to assemble.
2	Assembly.....	A Formation Call that follows First Call or Guard Mounting by such interval as the Commanding Officer may prescribe. It is the signal for Companies or Details to form on their Company parade grounds.
3	Adjutant's Call.....	A Formation Call that follows the Assembly by such interval as the Commanding Officer may prescribe. It is the signal for the Companies or Details to assemble on the camp or garrison parade ground.
4	Drill Call.....	A Warning Call, sounded at such times as the Commanding Officer may prescribe. It warns Officers and men to get ready for Drill.
5	Recall.....	A Service Call sounded at such times as the Commanding Officer may prescribe. It is a signal to Officers and men that the drill period is over.
6	Mess Call.....	A Service Call sounded three times a day at such times as the Commanding Officer may prescribe. It is a signal for the men to fall-in for meals.
7	Guard Mounting.....	A Warning Call that precedes the Assembly by such interval as the Commanding Officer may prescribe. It is a signal to the men picked for Guard Duty to get ready for Guard Mounting.

UNITED STATES NAVY TRUMPET CALLS

NOTE. — See first column on opposite page for number of the call, which will be found in the list of appended music. See pages 81 to 87.

Name of Navy Call	Explanation of Use in the Navy
First Call	Sounded five minutes before Morning and Evening Colors, and Tattoo. It is a signal for the Trumpeters to assemble, and is also a warning signal to others who participate in the evolution, such as the Quartermaster, Electricians, Lamplighters, etc.
Assembly	Signal for Divisions to assemble for Muster.
.....	.....
Drill Call	Signal to assemble for Drill; or, if already assembled, to proceed with the drill or exercises.
Recall	Sounded to recall men who are out of the ship for drill or exercise, such as Boat-Drill, Infantry or Artillery on the dock, or in swimming, etc.
Mess Call	This call is not ordinarily used on Cruising-Vessels, but is used on Training-Vessels as a signal for the crew to form by messes preparatory to marching to their meals. It is also a signal to spread Mess-Gear and if used on a Cruising-Ship it would have that signification.
.....	.....

UNITED STATES ARMY TRUMPET CALLS — *Continued*

Number of Call	Name of Army Call	Explanation of Use in the Army
8	Full Dress	A Warning Call sounded immediately after First Call, Guard Mounting or Boots and Saddles. It is a signal for those who are going to participate to wear full dress uniform.
9	Overcoats	A Warning Call sounded immediately after First Call, Guard Mounting or Boots and Saddles. It is a signal that overcoats are to be worn by those who are going to participate in the drill or ceremony.
10	Sick Call	A Service Call sounded at such time as the Commanding Officer may prescribe. It is a signal for those requiring medical attention to report to the Surgeon.
11	Fatigue Call	A Service Call sounded at such time as the Commanding Officer may prescribe. It is a signal for Fatigue Parties to proceed to police and clean up the camp or garrison. Although classed as a Service Call it may also be used as a Warning Call.
12	Officers' Call	A Service Call sounded at such time as the Commanding Officer may prescribe. It is a signal for all Officers to report to their Commanding Officer, and receive his instructions.
13	Captain's Call	A Service Call sounded at such time as the Commanding Officer may prescribe. It is a signal for Captains to report to their Commanding Officer and receive his instructions.
14	First Sergeant's Call	A Service Call sounded at such time as the Commanding Officer may prescribe. It is a signal for First Sergeants to repair to the Adjutant's Office and receive their company morning reports together with a list of Noncommissioned Officers and the number of privates required for Guard the next day.

UNITED STATES NAVY TRUMPET CALLS — *Continued*

Name of Navy Call	Explanation of Use in the Navy
Dress Parade	.....
.....	.....
Sick Call	Usually sounded between 8 and 9 A.M. as a signal for men requiring medical attention to report at the Sick-Bay.
Extra Duty Call	Signal for extra-duty men to fall in at designated position.
Officers' Call	Sounded five minutes before a formation at which Officers must be present. It is also used at other times, when specially provided for, such as to call Officers to assemble at a certain designated point. For example: at General-Quarters it may be used to call all Officers to assemble on the Bridge or at a previously designated position.
Company Commanders' Call	.....
Full Guard	Calls the whole Guard to the Quarter-Deck.

UNITED STATES ARMY TRUMPET CALLS — *Continued*

Number of Call	Name of Army Call	Explanation of Use in the Army
15	School Call	A Service Call sounded at such times as the Commanding Officer may prescribe. It is a signal for classes to assemble for instruction and study.
16	Issue	A Service Call sounded at such time as the Commanding Officer may prescribe. Is a signal that rations, etc., are about to be served or given out.
17	Church Call	A Service Call sounded at such time as the Commanding Officer may prescribe. It is a signal that Divine Service is about to be held.
18	Fire Call	An Alarm Call, sounded in case of Fire by the Musician of the Guard and immediately taken up by all the musicians in the camp or garrison. It is a signal for the men to fall in, without arms, to extinguish Fire.
19	To Arms	An Alarm Call, to be sounded by order of the Commanding Officer, and immediately taken up by all the musicians in the camp or garrison. It is a signal for the men to fall in, under arms, on their Company parade grounds as quickly as possible.
20	To Horse	An Alarm Call, sounded by order of the Commanding Officer, and immediately taken up by all the musicians in the camp or garrison. It is a signal for mounted men to proceed under arms to their horses, saddle, mount and assemble at a designated place as quickly as possible. In Extended Order, this signal is used to remount troops.
21	Stable Call	A Warning Call that precedes the Assembly by such interval as the Commanding Officer may prescribe. It is a signal for mounted men to prepare for stable duty, such as grooming and feeding their horses, etc.

UNITED STATES NAVY TRUMPET CALLS — *Continued*

Name of Navy Call	Explanation of Use in the Navy
School Call	Used on Training and School-Ships and at Training-Stations, to call classes to their studies.
Provision Call	Sounded about 2 P.M. as a signal that provisions are about to be served out. Also used after Collision-Drill, Fire-Drill, etc., as a signal to get up provisions preparatory to abandoning ship.
See Call No. 41	.....
Fire Call	Sounded simultaneously with the ringing of ship's bell. One blast, Fire forward; two blasts, aft. Usually followed by Assembly, which is a signal for men to fall in at Quarters for Muster when their duties are completed.
Clear the Ship for Action	This call on Ship is a signal to Clear Ship for Action; on shore it is the signal To Arms.
.....	.....
Saluting-Gun-Crews to Quarters.	Sounded as a signal to all concerned to make all necessary preparations to fire a salute.

UNITED STATES ARMY TRUMPET CALLS — *Continued*

Number of Call	Name of Army Call	Explanation of Use in the Army
22	Water Call	A Warning Call that precedes the Assembly by such interval as the Commanding Officer may prescribe. It is a signal for mounted men to prepare to water their horses.
23	Boots and Saddles	A Warning Call sounded at such times as the Commanding Officer may prescribe. It is the signal for mounted formations; for mounted Guard Mounting or mounted drills, it is sounded immediately after Guard Mounting or Drill Call.
24	To the Color (or Standard)	Is sounded when the color or standard salutes. At Retreat, when the band is not present, it is sounded immediately after the last note of Retreat.
25	The General	A Service Call sounded at an order from the Commanding Officer. It is the signal for striking tents and loading wagons preparatory to marching.
26	Reveille	Sounded by all the trumpeters united. It is the signal for Reveille roll-call and in garrison will not ordinarily take place earlier than 5.30 A.M. in summer, or 6.30 A.M. in winter. The morning gun is fired at the first note.
27	Retreat	Sounded by all the trumpeters united. It is the signal for Retreat roll-call and in garrison will not be sounded later than sunset. The evening gun is fired at the last note.
28	Tattoo	Is the signal for Tattoo roll-call and is sounded at 9 P.M. Ordinarily there will be no formation but the prescribed signal is sounded, and fifteen minutes thereafter lights in squad rooms will be extinguished and all noises and loud talking cease.

UNITED STATES NAVY TRUMPET CALLS — *Continued*

Name of Navy Call	Explanation of Use in the Navy
.....	.....
.....	.....
Morning Colors.....	Sounded after the Three Ruffles and Flourishes. The Flag leaves the deck at the first note. On board ship only the first strain is sounded; on shore the whole call is sounded.
See Call No. 37.....	.....
Reveille.....	Sounded when All Hands are called in the morning. The Morning Gun is fired at the first note and All Hands is piped immediately after the call is finished.
Evening Colors.....	Sounded at sunset, immediately following the Three Ruffles and Flourishes. The Flag leaves the truck or peak at the first note.
Tattoo.....	Sounded at 9 P.M. in port as a signal for silence to be maintained about the decks. The Evening Gun is fired at the last note, and is usually followed immediately by Pipe-Down, and about three minutes later by Taps.

UNITED STATES ARMY TRUMPET CALLS — *Concluded*

Number of Call	Name of Army Call	Explanation of Use in the Army
29	Call to Quarters.....	The signal for everyone not on duty to repair to their quarters. It is sounded at 10.45 P.M., unless otherwise ordered.
30	Taps.....	The signal to extinguish all lights not authorized by the Commanding Officer, and for the first sergeant of each company to inspect the company's quarters and report to the Officer of the Day the names of all unauthorized absentees. It is sounded at 11 P.M. It is also sounded over a soldier's grave as a mark of respect.

Sounding Trumpet Calls

It is customary in the Army for trumpeters to immediately repeat all calls when sounded, with the exception of Reveille, Guard Mounting, Stable Call, Adjutant's Call, To the Color (or Standard), Retreat, Tattoo, Call to Quarters, Taps, Church Call and The General.

When playing these calls the second time, the trumpeter should face in a different direction, in order that the sound may be heard more clearly by persons in that direction.

If the camp or garrison is a small one the Musician of the Guard sounds all calls from the Guard Quarters, but if it is a large one, he is generally required to first sound the call at Guard Quarters, and then at such points or positions in the camp or garrison as the Commanding Officer may designate.

The trumpeter should always endeavor, when sounding a call, to have it penetrate to as long a distance as possible without sacrificing the musical qualities of the instrument.

The trumpet and bugle are musical instruments, and are used and employed by all civilized armies of the world to convey, by a system of musical calls or signals, the commands of officers to their men.

As the system of trumpet and bugle calls used by the United States Army and Navy is considered by many authorities to be the best in the world, it is doubtful therefore if the system can be greatly improved upon by the average trumpeter or bugler.

UNITED STATES NAVY TRUMPET CALLS — *Continued*

Name of Navy Call	Explanation of Use in the Navy
.....	.....
Taps.....	Sounded about three minutes after Pipe-Down. It is a signal for all men to turn-in for the night and maintain silence.

[Navy Calls continued on page 78.]

The trumpet calls and signals should therefore be sounded exactly as the music prescribed for the use of the Army and Navy is written.

Although many of the trumpet calls are intended to be played quickly, they should not be played so rapidly as to make it difficult for the soldier to recognize them.

On the other hand, with the exception of the evening calls, none of them should be played slowly, but the trumpeter should use his best judgment and sound his calls accordingly.

While sounding a call, do not walk, or move the body, but stand still until you have finished playing.

It is wholly unnecessary for a trumpeter to overwork and strain the muscles in playing trumpet music. To perform on the trumpet with ease, all that is required is a knowledge of the scientific principles of tone production, set forth in the Method for the Trumpet.

UNITED STATES NAVY TRUMPET CALLS — *Continued*

NOTE. — The first column contains the number of the call which will be found in the list of appended music. See pages 88 to 91.

Number of Call	Name of Call	Explanation of Use in the Navy
31	General Quarters	Signal for every man to go to his station for General-Quarters, and to Cast Loose and Provide.
32	Secure	Signal to secure, used after Emergency-Drills.
33	Dismiss	Signal to dismiss from drill. Sounded after Secure, or sounded alone after ordinary ship-drills. Sometimes called Retreat from Drill.
34	Clean Bright-Work	Signal to clean assigned bright-work. Followed by one blast means clean deck bright-work; two blasts, gun bright-work.
35	Knock Off Bright-Work	Signal to stow away all cleaning-gear.
36	Carry On	Sounded after Silence is a signal to resume conditions existing before Silence was sounded.
37	Abandon Ship	The signal to equip boats for abandon-ship and to shove off.
38	Swimming Call	Signal to prepare for swimming, put on trunks, etc.
39	Go in the Water	Signal to go in the water for swimming. Sounded after boat is in position and boom lowered. Sometimes called Overboard.
40	Hammocks	Is a signal for every man using a hammock to fall in abreast of his hammock and maintain silence.
41	Church Call	Sounded as a signal that Church is rigged, and that Divine Service is about to be held. It is followed by tolling the Ship's bell.
42	Band Call	Used to call the Band to the Quarter-Deck.
43	Sergeant's Guard	Consists of the first two bars of Full Guard and is a signal for the Sergeant's Guard to repair to the Quarter-Deck.

UNITED STATES NAVY TRUMPET CALLS — *Concluded*

Number of Call	Name of Call	Explanation of Use in the Navy
44	Belay	Used to countermand or revoke a call just preceding it. If necessary repeat the call and then sound Belay.
45	Division Call	Calls designated Division to Quarters. It consists of Assembly played once through, followed by blasts to indicate the Division.
46	Steamers	Used to call away or designate the Steamer indicated by the blasts. The Steam-Barge is called away as a Steamer.
47	Sailing Launches	Calls away or designates the Sailing-Launch indicated.
48	Cutters	Calls away or designates the Cutter indicated.
49	Whaleboats	Calls away or designates the Whaleboat indicated.
50	Barge	Calls away or designates the Barge indicated.
51	Gig	Calls away or designates the Gig indicated.
52	Dinghy (or Wherry)	Calls away or designates the Dinghy or Wherry indicated. To call away the Dinghy, the call is sounded twice followed by the proper number of blasts. To call away the Wherry the call is sounded once followed by the proper number of blasts.
53	Muster Boat-Crews	Signal for all Boat-Crews to fall in at assigned places for Muster, or individual Boat-Crews may be designated by the Boat-Call.
54	Away all Boats	Calls away all boats either for exercise or when all boats are to be used for landing, or for an armed boat expedition.
55	Man the Boat Falls	Signal for all hands to man the Boat-Falls which may be indicated by word of mouth or by Boat-Call.
56	Hook-On	Signal to Hook-On and prepare for hoisting the boat or boats whose call precedes the Hook-On. To Hook-On all boats, sound Away all Boats, and follow it by Hook-On.

WORDS TO TRUMPET CALLS

Reveille

I can't get 'em up, I can't get 'em up,
I can't get 'em up in the morning,
I can't get 'em up, I can't get 'em up,
I can't get 'em up at all.
Get up you sleepy monkeys,
And wake your lazy bunkies,
Put on your working breeches,
And go and do your work.
I can't get 'em up, I can't get 'em up,
I can't get 'em up in the morning,
I can't get 'em up, I can't get 'em up,
I can't get 'em up at all.

Mess Call

Soupy, soupy, soupy, without a single bean,
Coffee, coffee, coffee, without a bit of cream,
Porky, porky, porky, without a streak of lean.

Stable Call

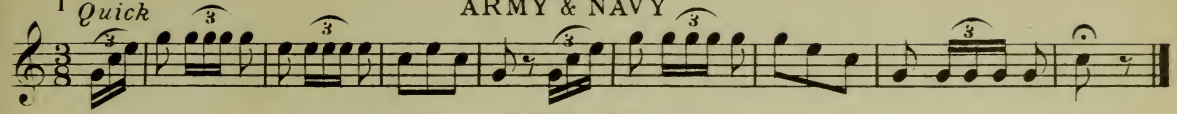
Come all who are able and go to the stable,
And water your horses and give 'em some corn,
For if you don't do it, the Col'nel will know it,
And then you will rue it, as sure as you're born,
So come to the stable, all ye who are able and
Water your horses and give 'em some corn.

Taps

1	2
Love, good night,	Fades the light;
Must thou go,	And afar
When the day	Goeth day,
And the night	And the stars
Need thee so?	Shineth bright,
All is well.	Fare thee well;
Speedeth all	Day has gone,
To their rest.	Night is on.

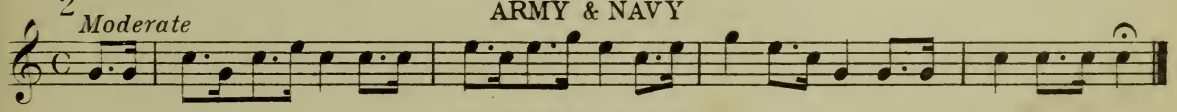
FIRST CALL
ARMY & NAVY

1 *Quick*



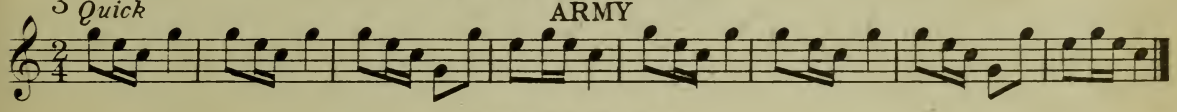
ASSEMBLY
ARMY & NAVY

2 *Moderate*



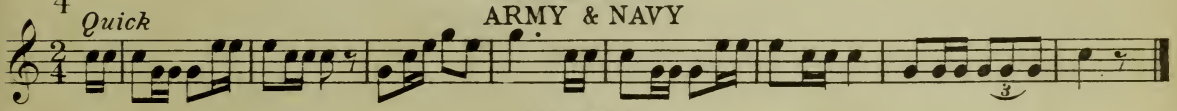
ADJUTANT'S CALL
ARMY

3 *Quick*



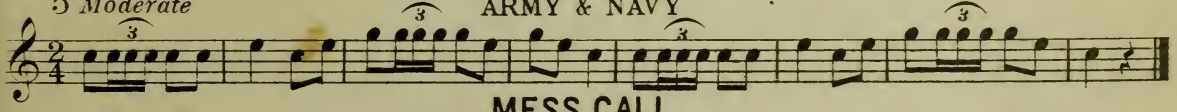
DRILL CALL
ARMY & NAVY

4 *Quick*



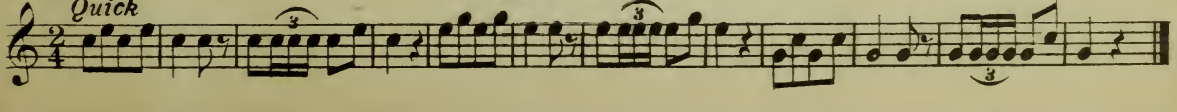
RECALL
ARMY & NAVY

5 *Moderate*



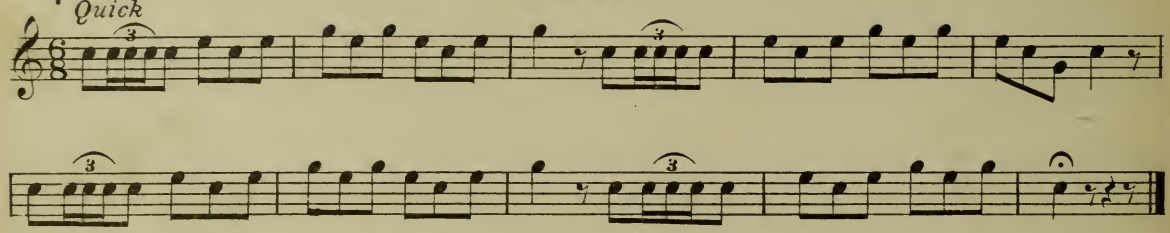
MESS CALL
ARMY & NAVY

6 *Quick*



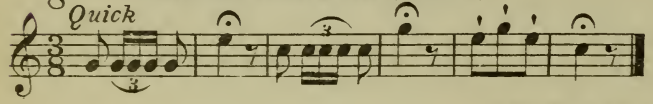
GUARD MOUNTING
ARMY

7 *Quick*



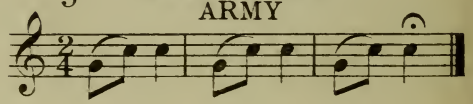
FULL DRESS (ARMY)
DRESS PARADE (NAVY)

8 *Quick*



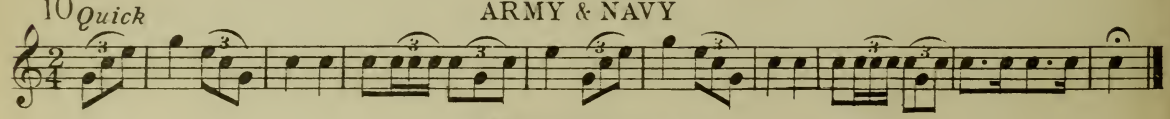
OVERCOATS
ARMY

9



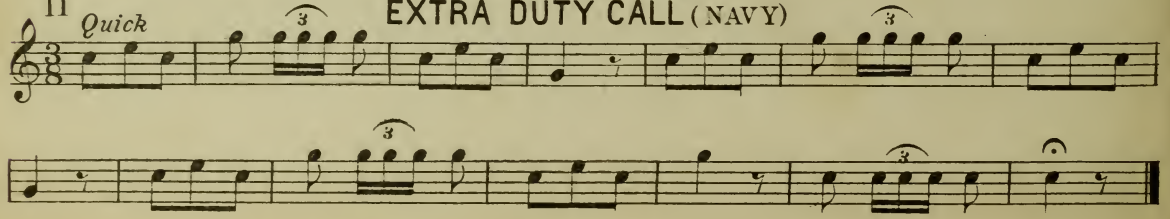
SICK CALL
ARMY & NAVY

10 *Quick*



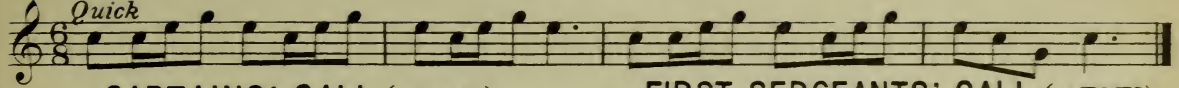
FATIGUE (ARMY)
EXTRA DUTY CALL (NAVY)

11 *Quick*



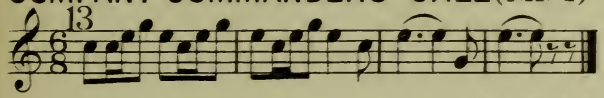
OFFICERS' CALL
ARMY & NAVY

12 *Quick*



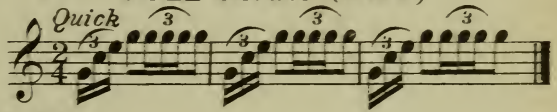
CAPTAINS' CALL (ARMY)
COMPANY COMMANDERS' CALL (NAVY)

13



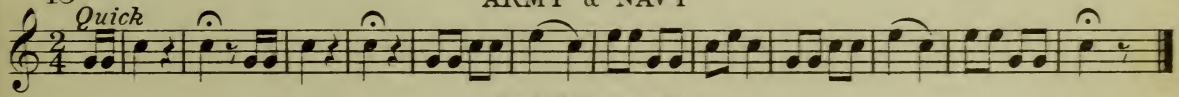
FIRST SERGEANTS' CALL (ARMY)
FULL GUARD (NAVY)

14 *Quick*



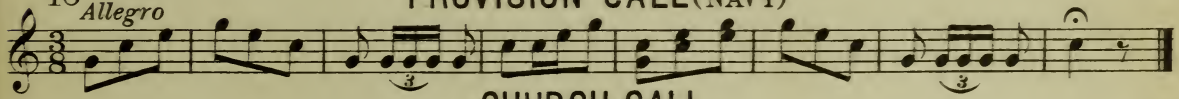
SCHOOL CALL
ARMY & NAVY

15 *Quick*



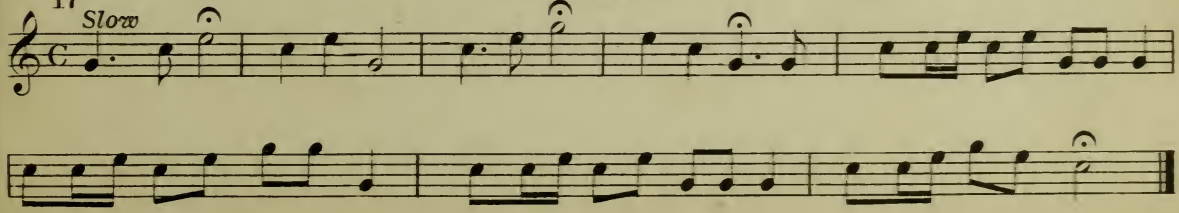
ISSUE (ARMY)
PROVISION CALL (NAVY)

16 *Allegro*



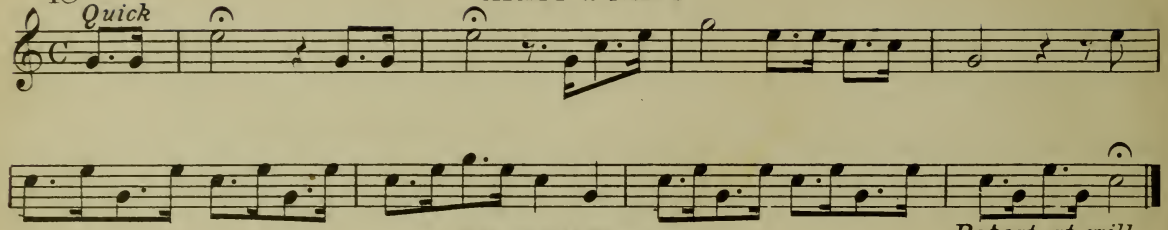
CHURCH CALL
ARMY

17 *Slow*



FIRE CALL
ARMY & NAVY

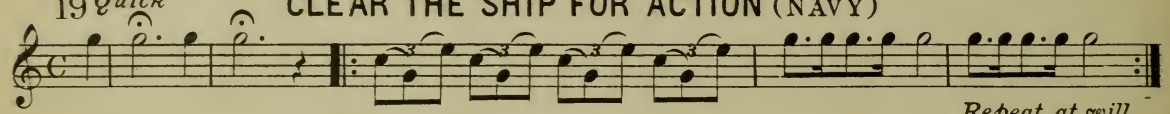
18 *Quick*



Repeat at will

TO ARMS (ARMY)
CLEAR THE SHIP FOR ACTION (NAVY)

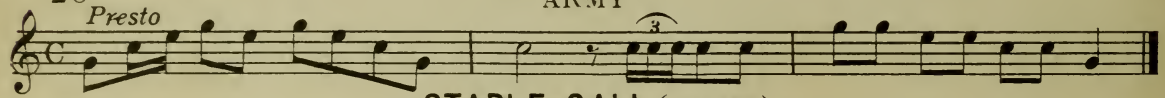
19 *Quick*



Repeat at will

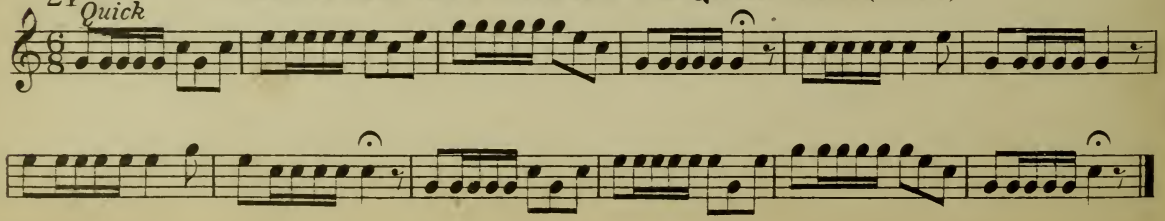
TO HORSE
ARMY

20 *Presto*



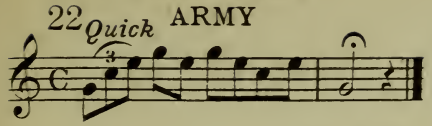
STABLE CALL (ARMY)
SALUTING GUN-CREWS TO QUARTERS (NAVY)

21 *Quick*



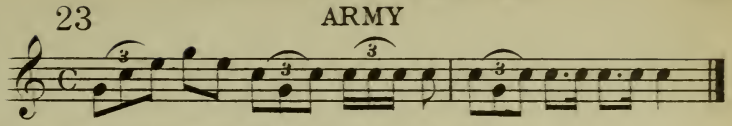
WATER CALL

22 *Quick* ARMY



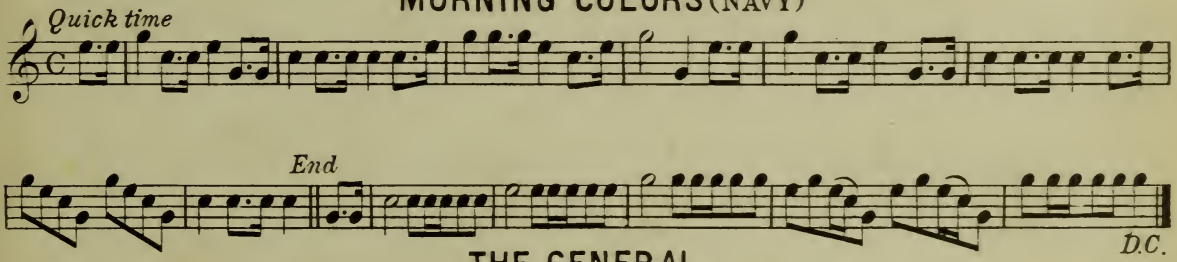
BOOTS AND SADDLES

23 ARMY



TO THE COLOR, OR STANDARD (ARMY)
MORNING COLORS (NAVY)

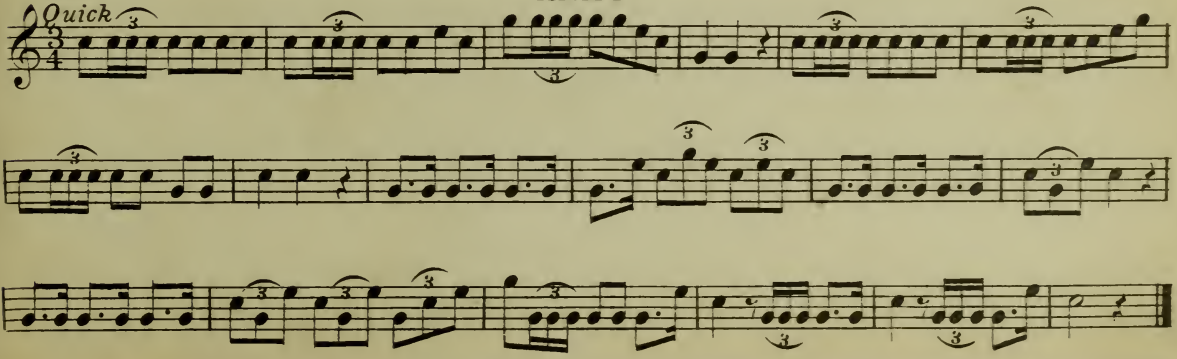
24 *Quick time*



THE GENERAL

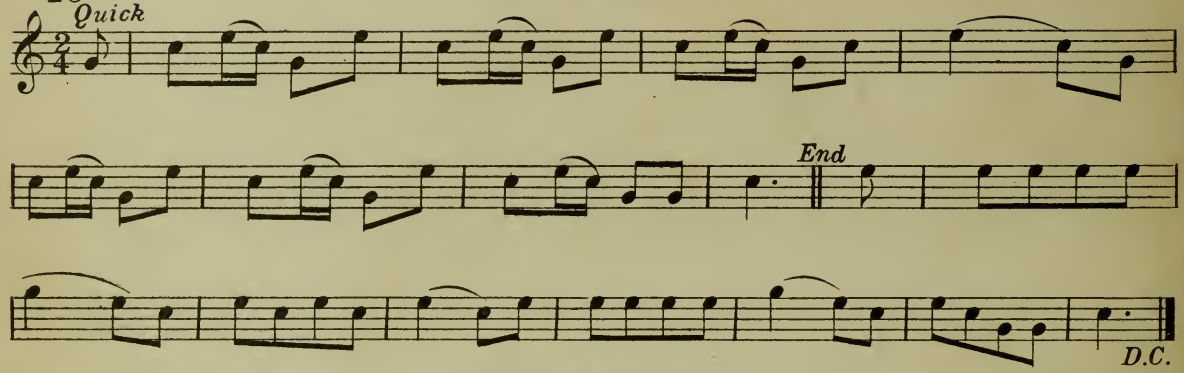
ARMY

25 *Quick*



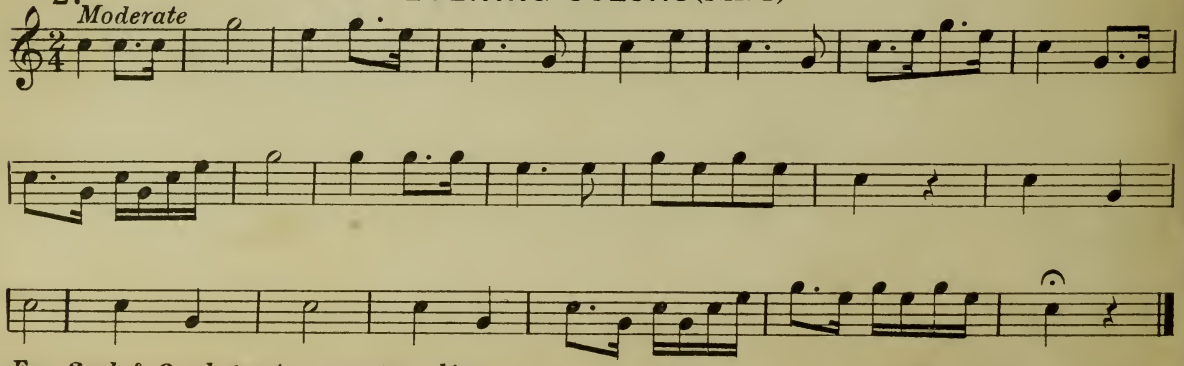
REVEILLE
ARMY & NAVY

26 *Quick*



RETREAT (ARMY)
EVENING COLORS (NAVY)

27 *Moderate*



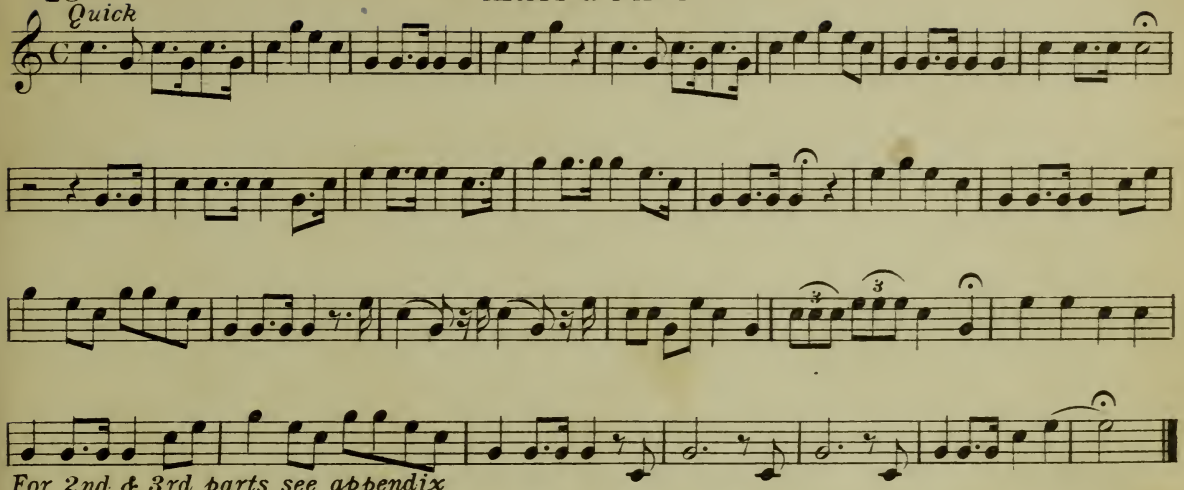
For 2nd & 3 rd parts see appendix

TATTOO

ARMY & NAVY

28

Quick



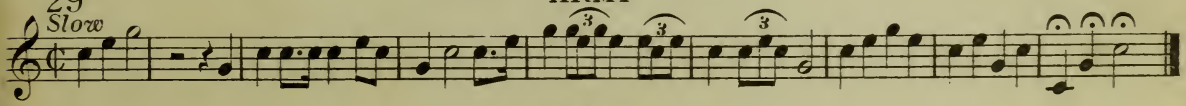
For 2nd & 3rd parts see appendix

CALL TO QUARTERS

ARMY

29

Slow

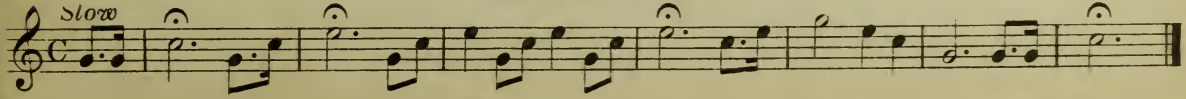


TAPS

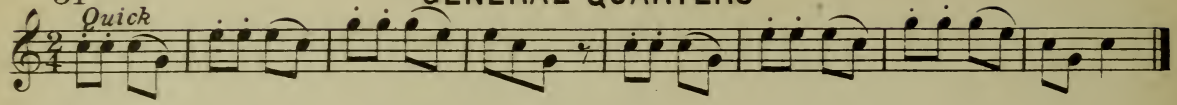
ARMY & NAVY

30

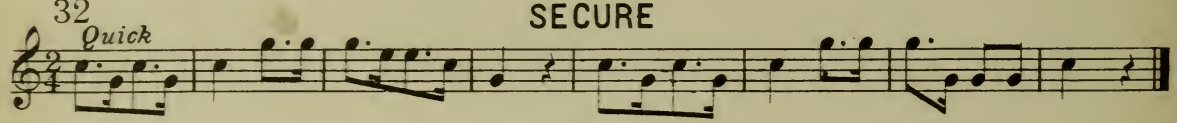
Slow



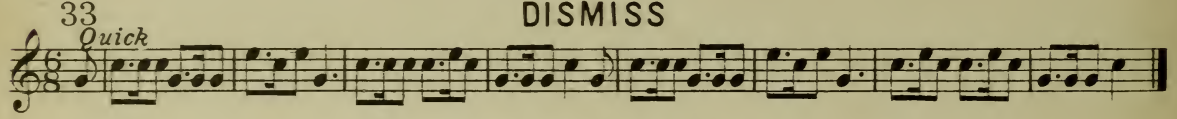
31 GENERAL QUARTERS



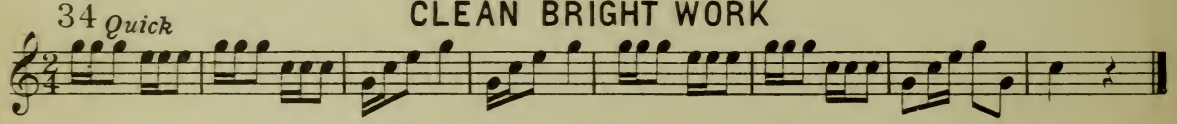
32 SECURE



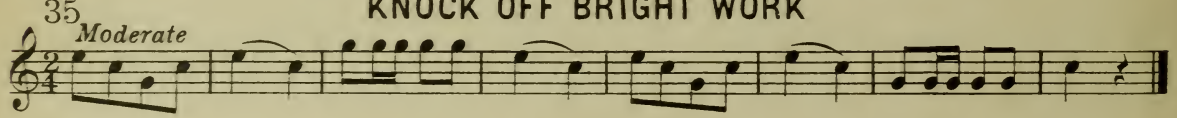
33 DISMISS



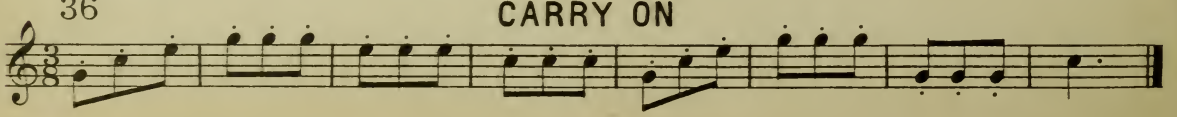
34 CLEAN BRIGHT WORK



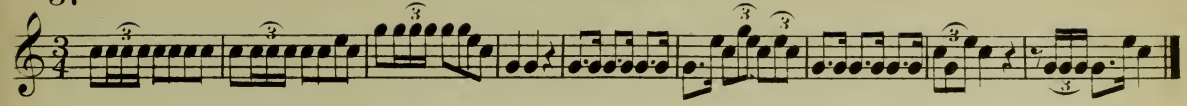
35 KNOCK OFF BRIGHT WORK



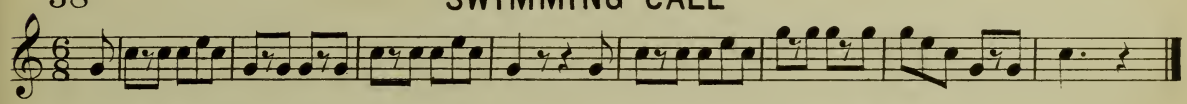
36 CARRY ON



37 ABANDON SHIP

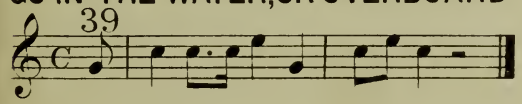


38 SWIMMING CALL



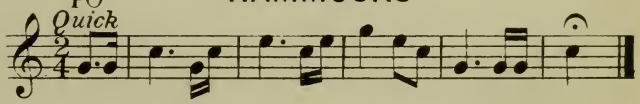
GO IN THE WATER, OR OVERBOARD

39



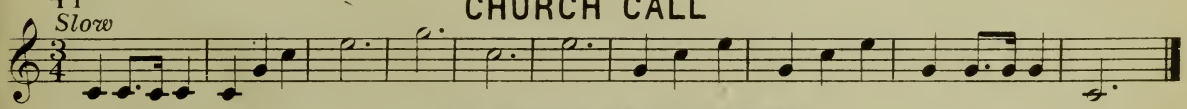
40 HAMMOCKS

Quick

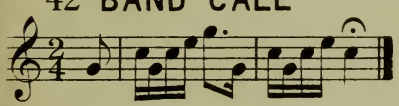


41 CHURCH CALL

Slow

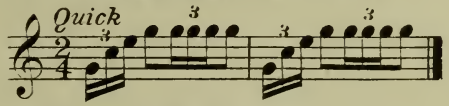


42 BAND CALL

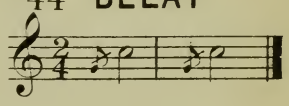


43 SERGEANTS' GUARD

Quick

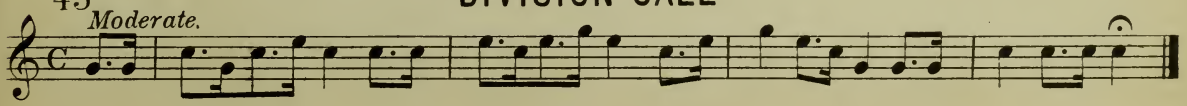


44 BELAY



45 DIVISION CALL

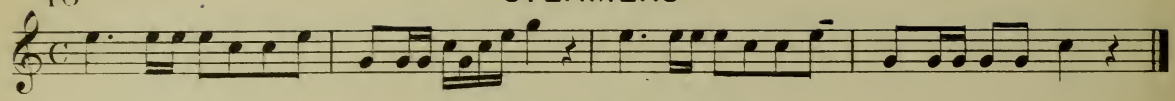
Moderate.



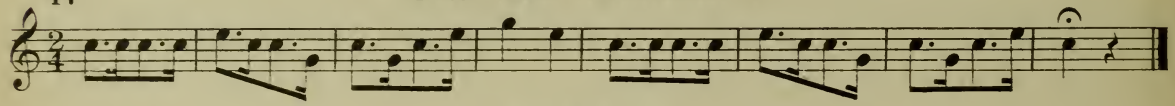
BOAT CALLS

NAVY

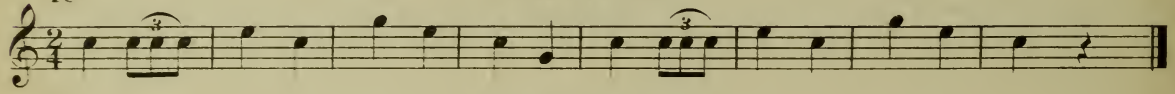
46 STEAMERS



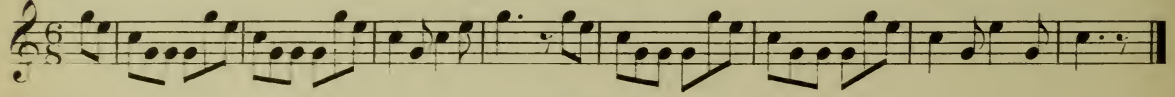
47 SAILING LAUNCHES



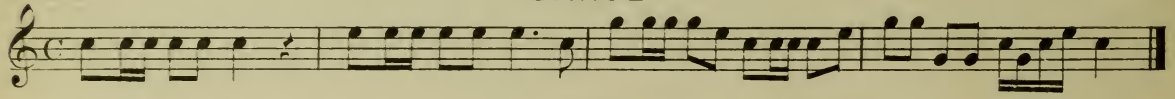
48 CUTTERS



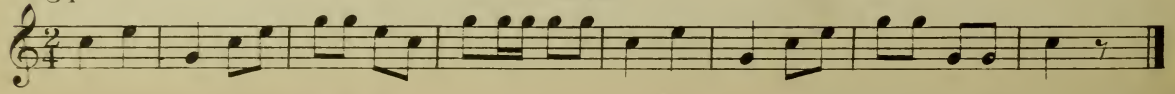
49 WHALEBOATS



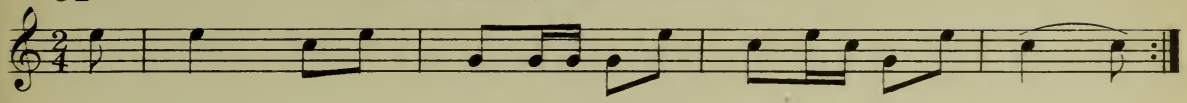
50 BARGE



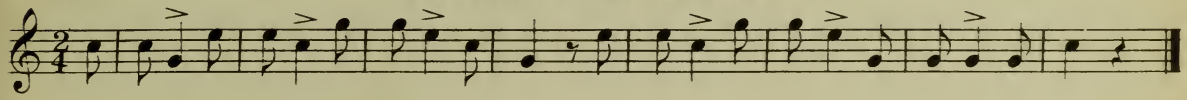
51 GIG



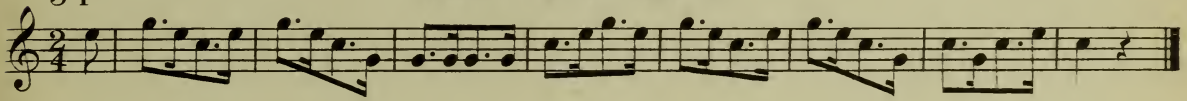
52 DINGHY, (OR WHERRY)*



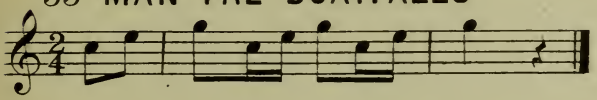
53 MUSTER BOAT CREWS



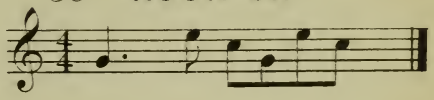
54 AWAY ALL BOATS



55 MAN THE BOATFALLS



56 HOOK ON

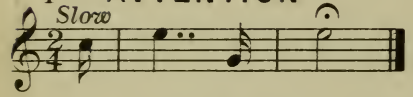


* *To call away dinghy, sound this call twice,*
To call away wherry, sound this call once,
Each followed by the proper number of blasts.

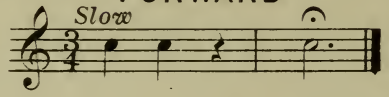
Note: If there be more than one boat of a kind its number is indicated by sounding the proper number of blasts after the call

SIGNALS COMMON TO ALL BRANCHES

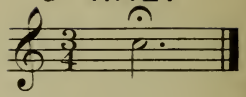
1 ATTENTION



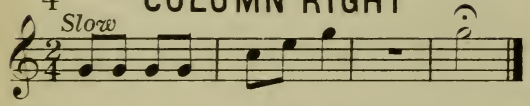
2 FORWARD



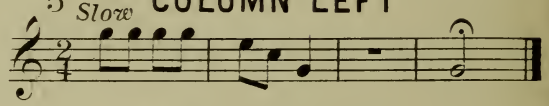
3 HALT



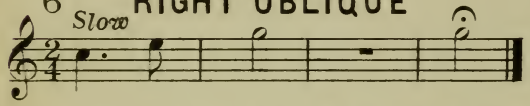
4 COLUMN RIGHT



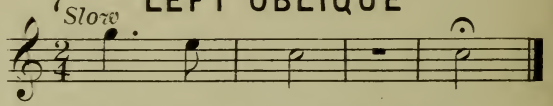
5 COLUMN LEFT



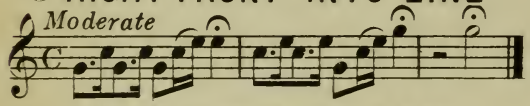
6 RIGHT OBLIQUE



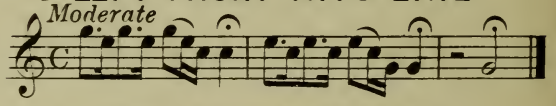
7 LEFT OBLIQUE



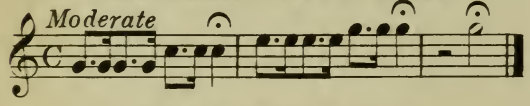
8 RIGHT FRONT INTO LINE



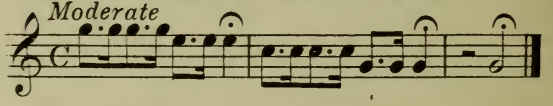
9 LEFT FRONT INTO LINE



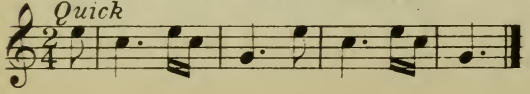
10 ON RIGHT INTO LINE



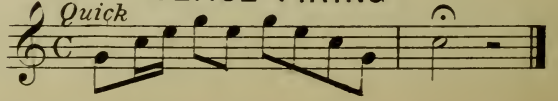
11 ON LEFT INTO LINE



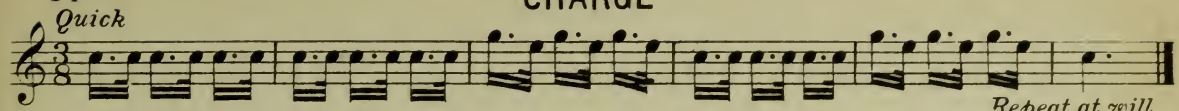
12 COMMENCE FIRING



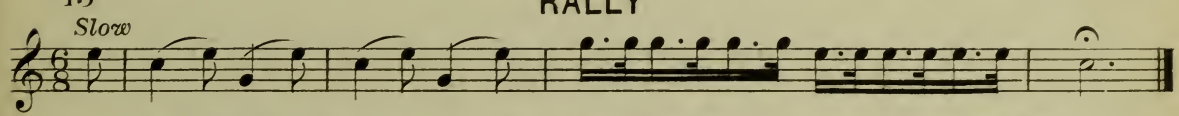
13 CEASE FIRING



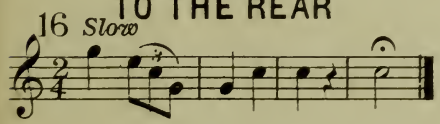
14 CHARGE



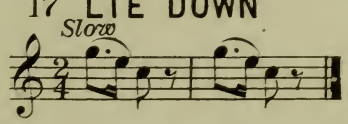
15 RALLY



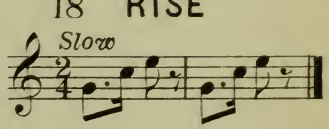
16 TO THE REAR



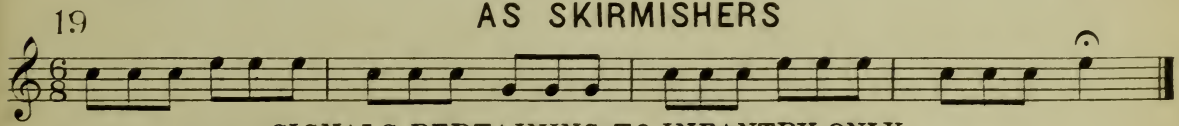
17 LIE DOWN



18 RISE

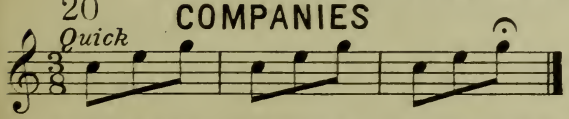


19 AS SKIRMISHERS

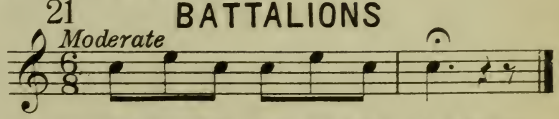


SIGNALS PERTAINING TO INFANTRY ONLY

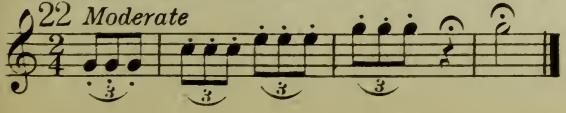
20 COMPANIES



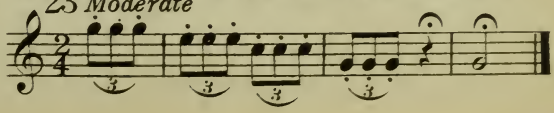
21 BATTALIONS



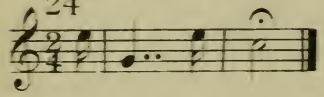
COMPANY OR COMPANIES RIGHT



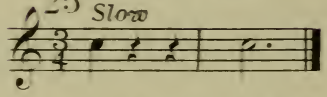
COMPANY OR COMPANIES LEFT



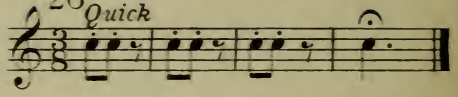
24 ROUTE STEP



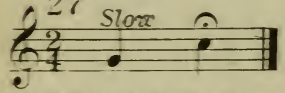
25 QUICK TIME



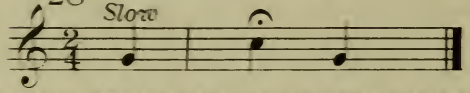
26 DOUBLE TIME



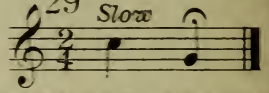
27 GUIDE RIGHT



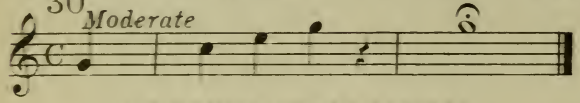
28 GUIDE CENTER



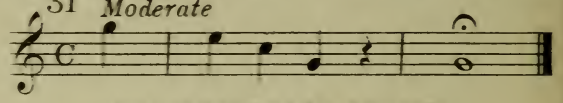
29 GUIDE LEFT



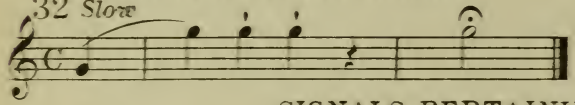
30 SQUADS RIGHT, OR, BY THE RIGHT FLANK



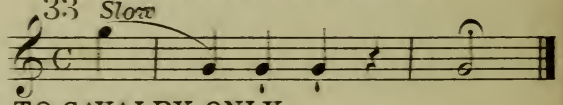
31 SQUADS LEFT, OR, BY THE LEFT FLANK



32 SQUADS RIGHT ABOUT

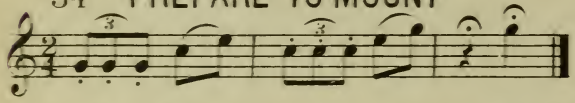


33 SQUADS LEFT ABOUT

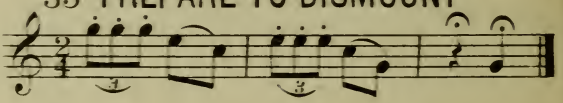


SIGNALS PERTAINING TO CAVALRY ONLY

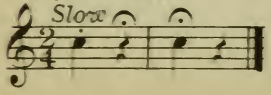
34 PREPARE TO MOUNT



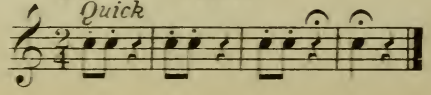
35 PREPARE TO DISMOUNT



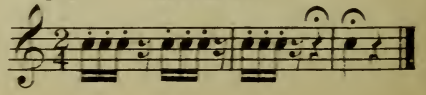
36 WALK



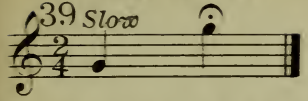
37 TROT



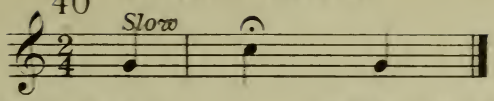
38 GALLOP



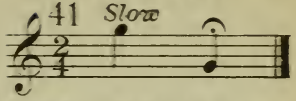
39 GUIDE RIGHT



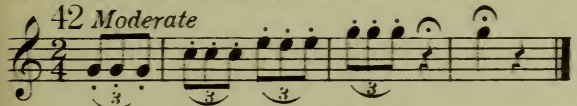
40 GUIDE CENTER



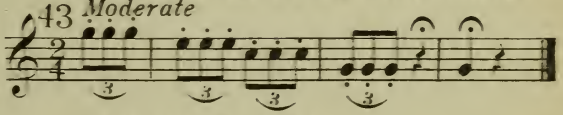
41 GUIDE LEFT



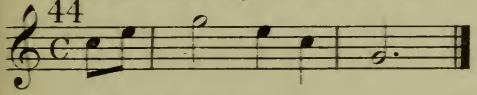
42 TURN TO THE RIGHT AND HALT



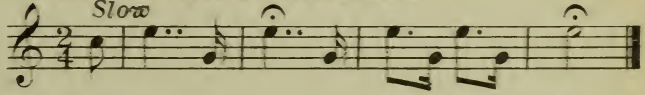
43 TURN TO THE LEFT AND HALT



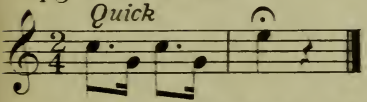
44 FORM RANK, OR POSTS



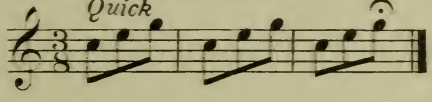
45 AS FORAGERS



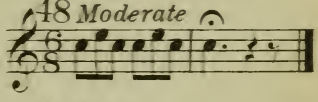
46 PLATOONS



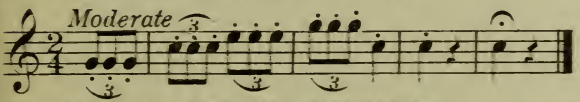
47 TROOPS



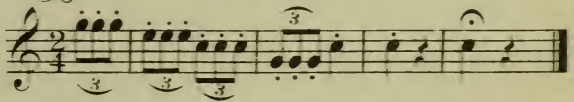
48 SQUADRONS



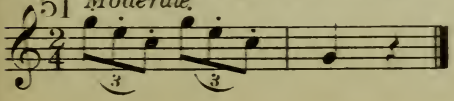
49 RIGHT TURN



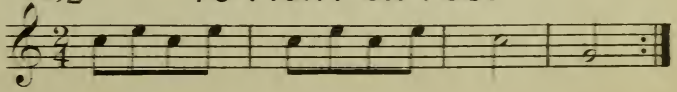
50 LEFT TURN



51 GUIDONS OUT, OR, GUIDES

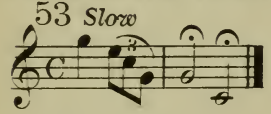


52 TO FIGHT ON FOOT



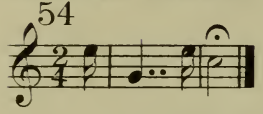
FACE TO THE REAR

53 *Slow*



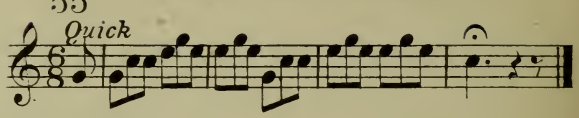
ROUTE ORDER

54



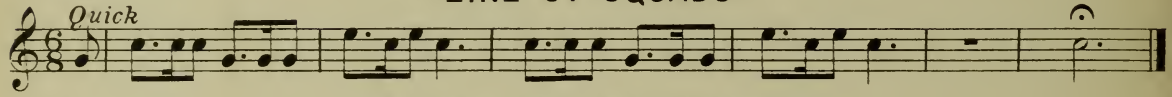
LINE OF FOURS

55 *Quick*



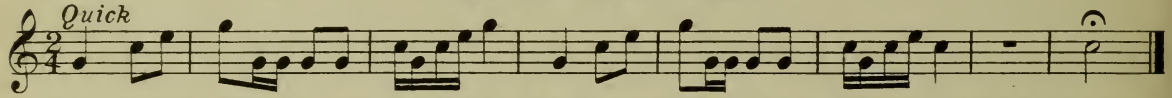
56 *Quick*

LINE OF SQUADS



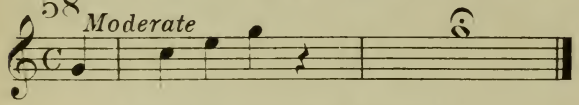
57 *Quick*

LINE OF PLATOONS



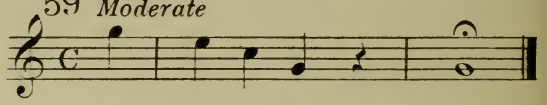
FOURS RIGHT, OR, BY THE RIGHT FLANK

58 *Moderate*



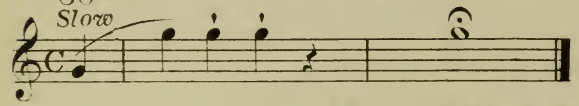
FOURS LEFT, OR, BY THE LEFT FLANK

59 *Moderate*



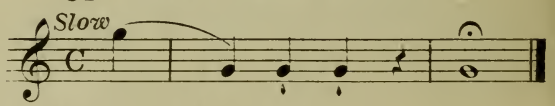
60 FOURS RIGHT ABOUT

Slow



61 FOURS LEFT ABOUT

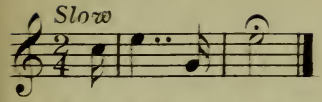
Slow



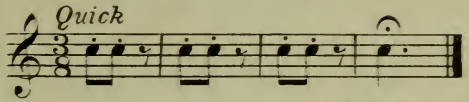
SIGNALS PERTAINING TO ARTILLERY ONLY

The Drill Signals for Field Artillery have been suspended, and until the adoption by the War Department of the (Provisional) Drill Regulations, now in use, the Commanding Officers prescribe such signals for their commands, as they consider necessary.

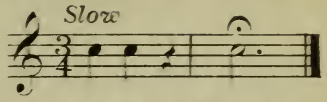
SILENCE



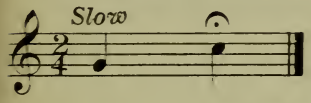
BEAR A HAND



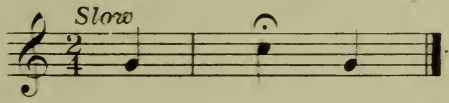
MAN THE DRAGS



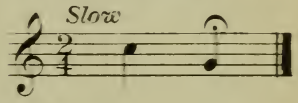
POINT GUNS FORWARD



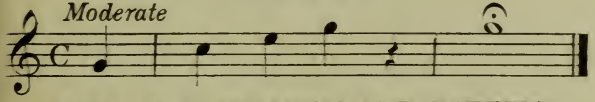
POINT GUNS ABEAM



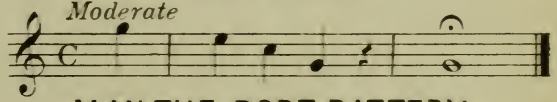
POINT GUNS AFT



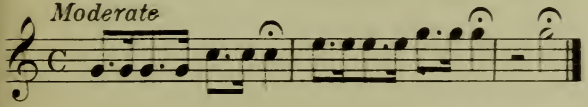
ELEVATE



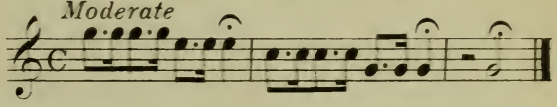
DEPRESS



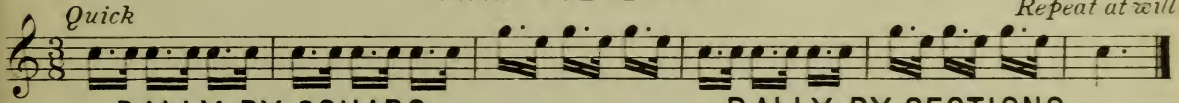
MAN THE STARBOARD BATTERY



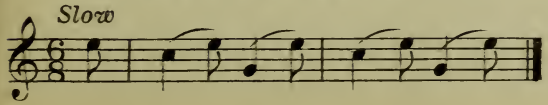
MAN THE PORT BATTERY



MAN OVERBOARD

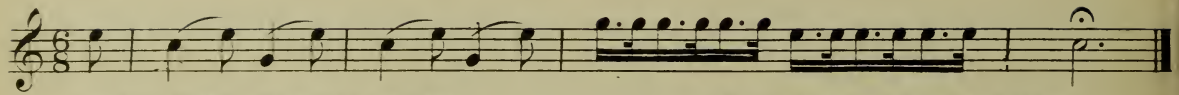


RALLY BY SQUADS

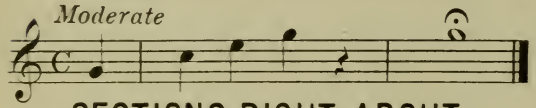


RALLY BY SECTIONS

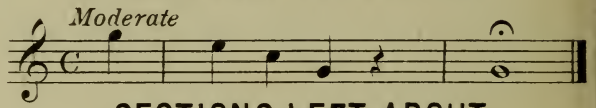
RALLY BY COMPANY



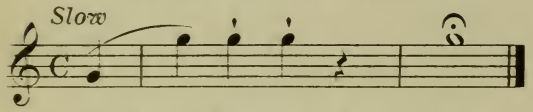
SECTIONS RIGHT TURN



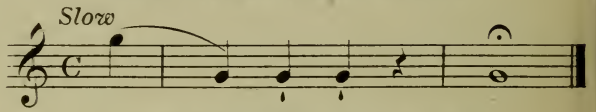
SECTIONS LEFT TURN



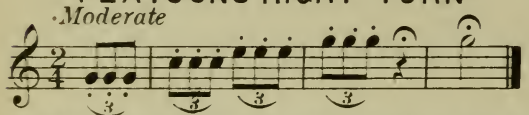
SECTIONS RIGHT ABOUT



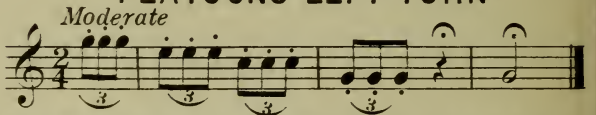
SECTIONS LEFT ABOUT



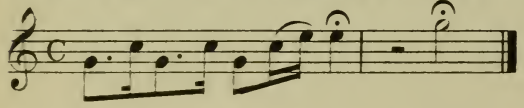
PLATOONS RIGHT TURN



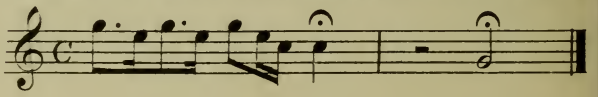
PLATOONS LEFT TURN



FROM THE RIGHT, FRONT INTO ECHELON



FROM THE LEFT, FRONT INTO ECHELON

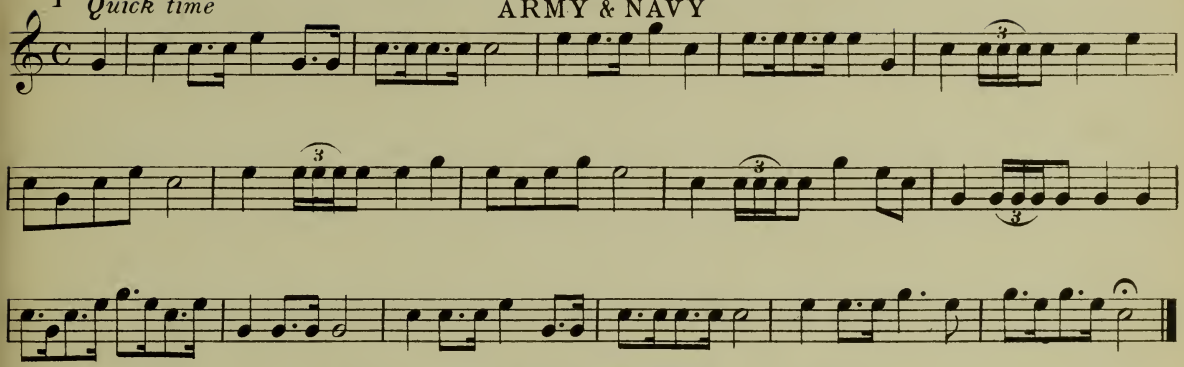


Note: From the right, (or left,) rear into echelon, are the same calls, as, from the right, (or left,) front into echelon respectively, followed by, face to the rear

THE PRESIDENT'S MARCH

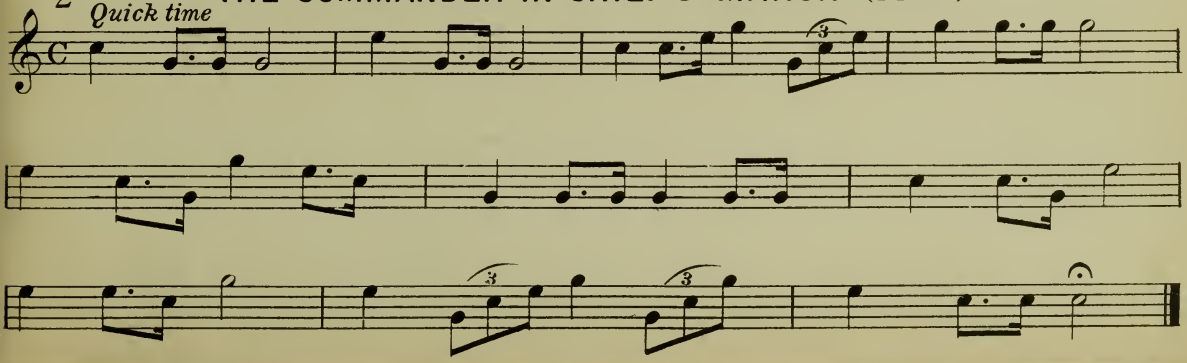
ARMY & NAVY

1 *Quick time*



THE GENERAL'S MARCH (ARMY)
THE COMMANDER IN CHIEF'S MARCH (NAVY)

2 *Quick time*

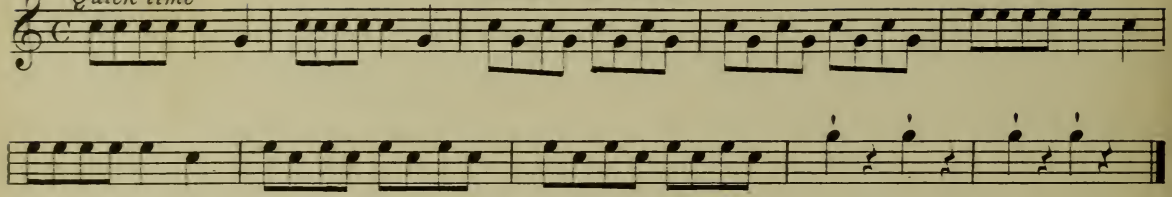


THE ROGUE'S MARCH

ARMY & NAVY

3

Quick time



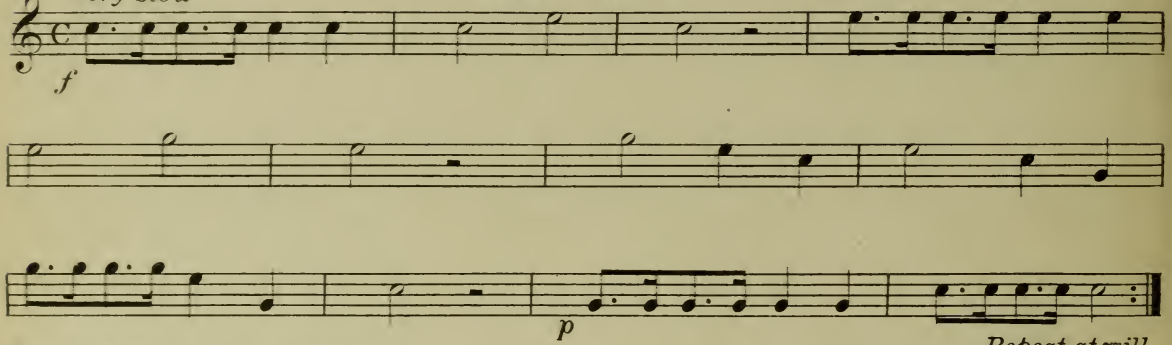
THE FUNERAL MARCH

ARMY & NAVY

4

Very Slow

f



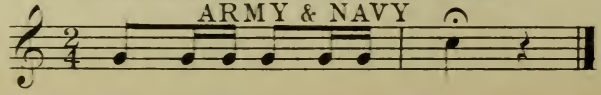
p

Repeat at will

For 2d & 3d parts see appendix

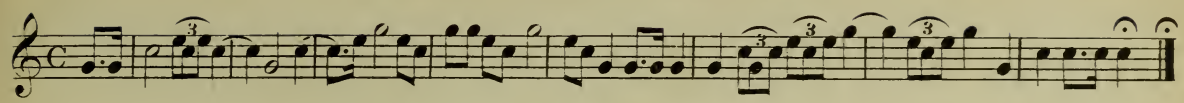
FLOURISHES FOR REVIEW

ARMY & NAVY



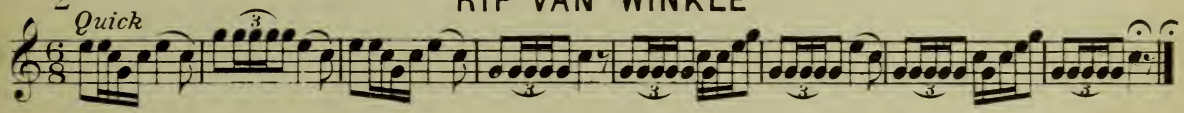
1

THE WARRIOR'S GREETING



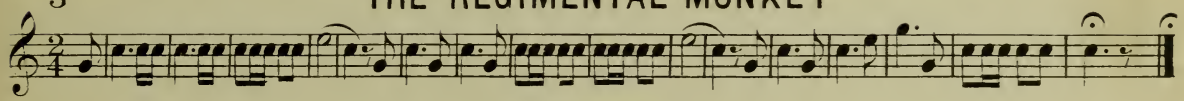
2

RIP VAN WINKLE



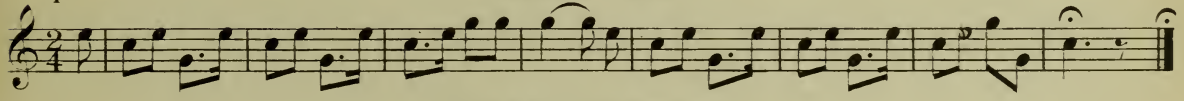
3

THE REGIMENTAL MONKEY



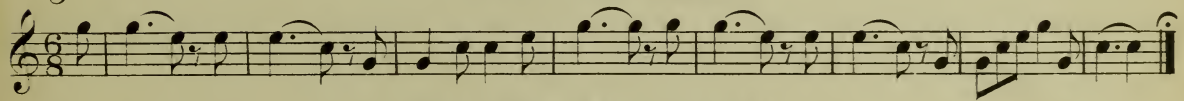
4

HOLY JOE



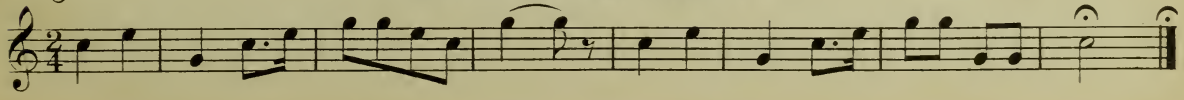
5

SOAP SUD ROW

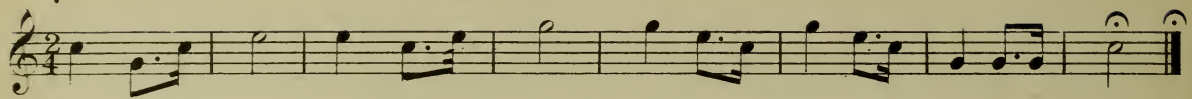


6

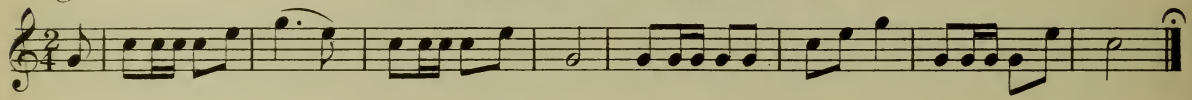
CAPTAIN MORIARTY



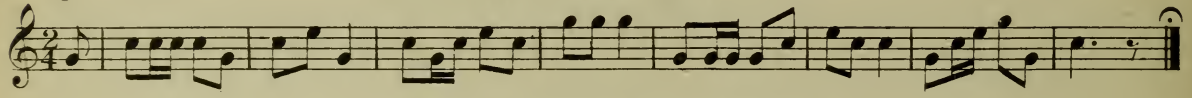
7 SLUM AND DUFF MURPHY



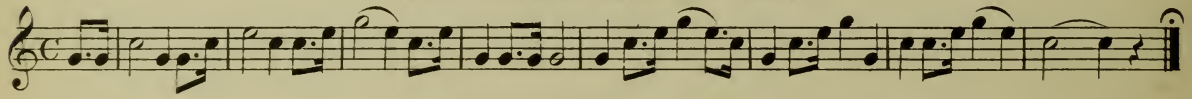
8 THE COLONEL'S DAUGHTER



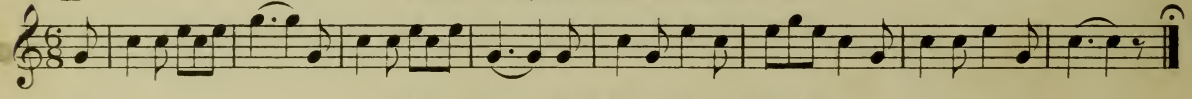
9 THE BOY SPY



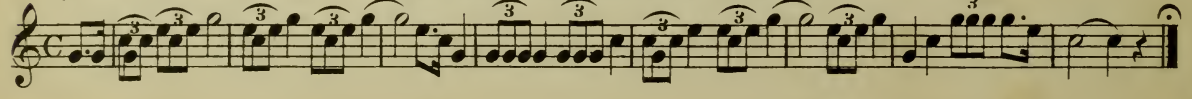
10 THE PRISONER OF WAR



11 THE GARRISON BELLE

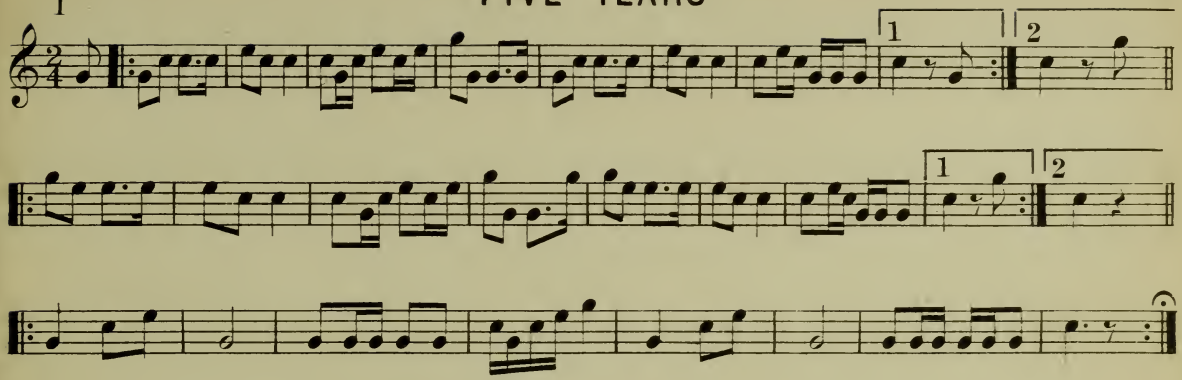


12 ON THE QUARTER-DECK



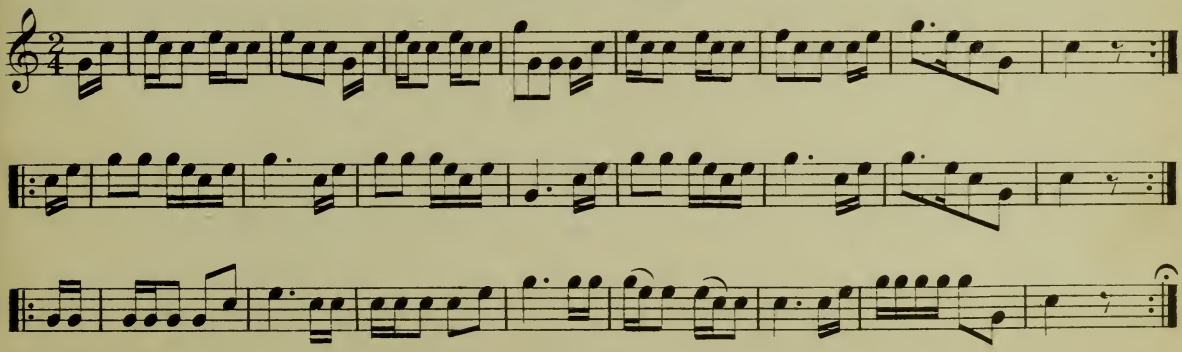
1

FIVE YEARS



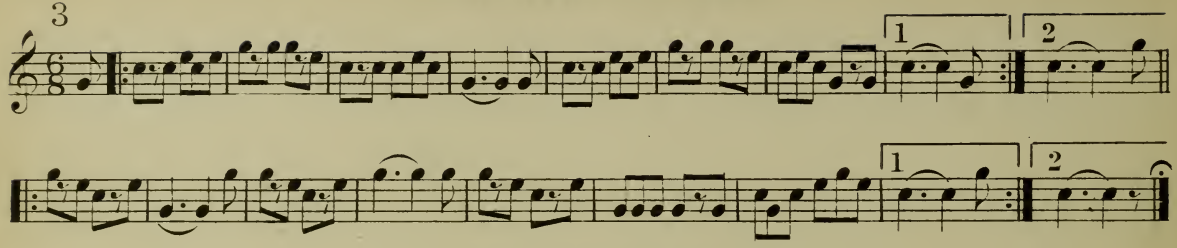
2

HAPPY SAM



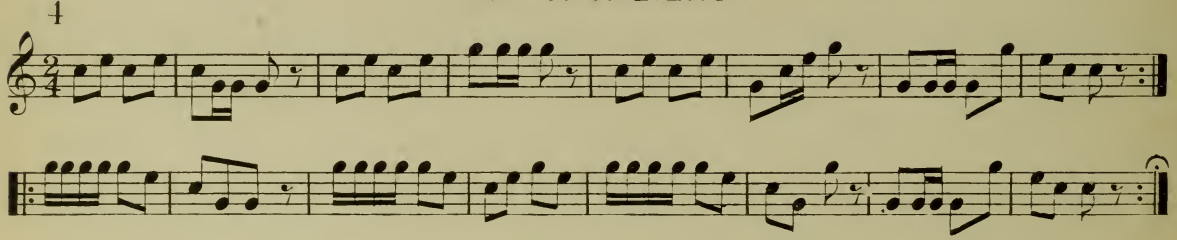
3

HENS AND CHICKENS



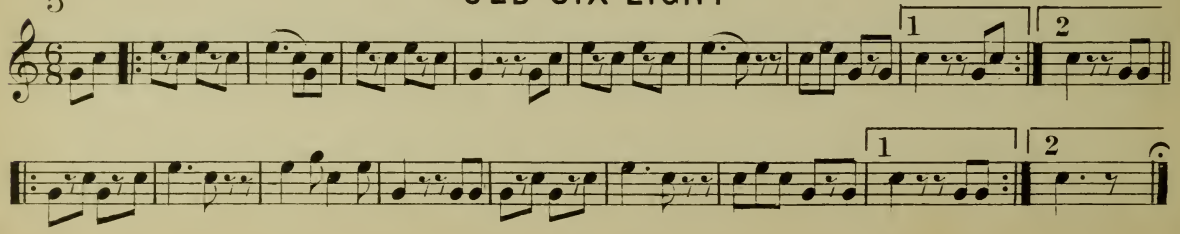
4

THE CAVALIERS



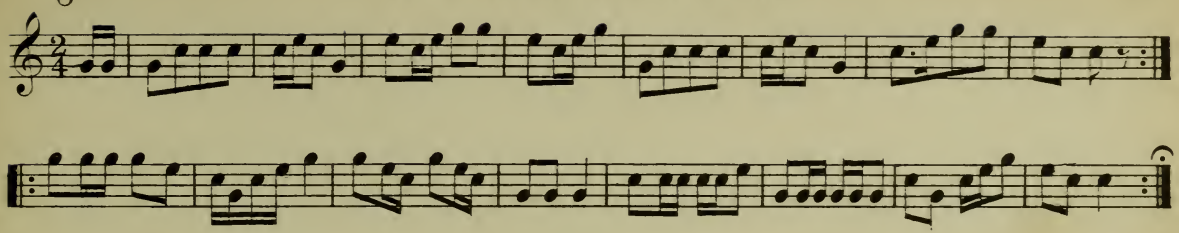
5

OLD SIX EIGHT



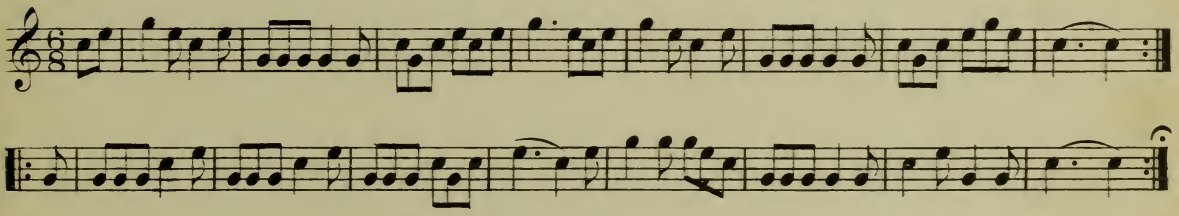
6

THE IRISH FUSILIERS



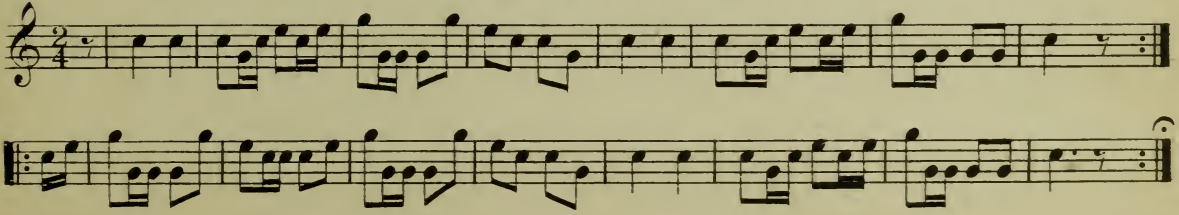
7

HIGH PRIVATE HOOLIGAN



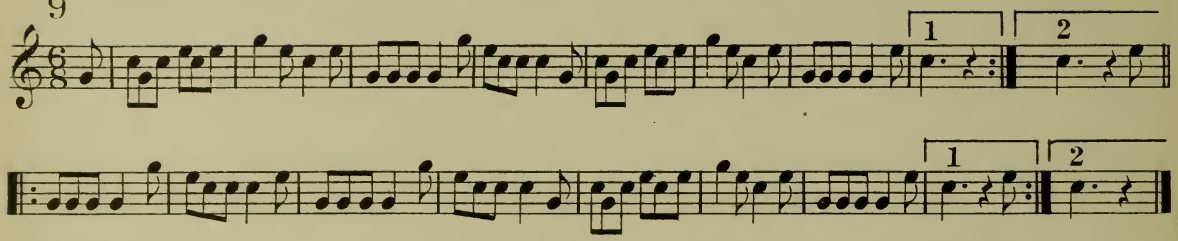
8

THE OLD GUARD



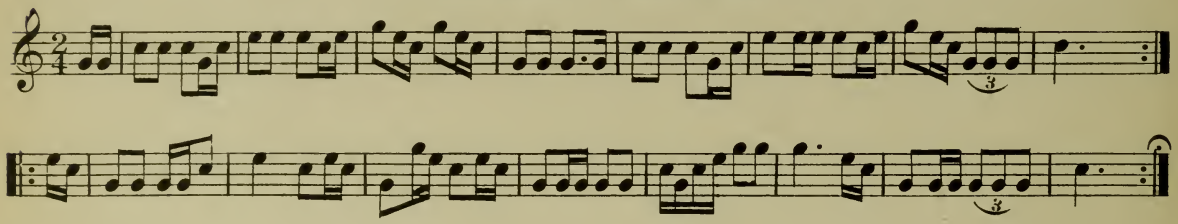
9

SPANISH GUARDMOUNT



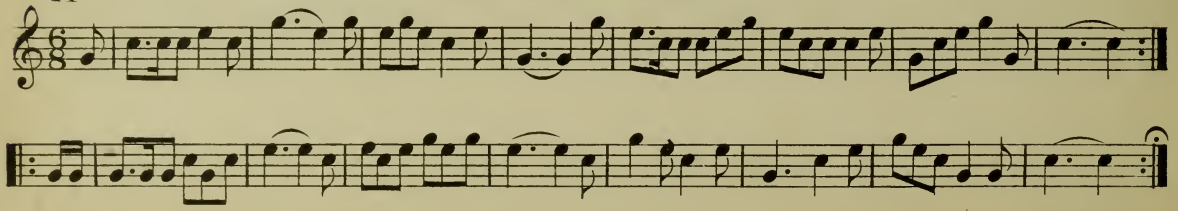
10

FRENCHY MAGOON



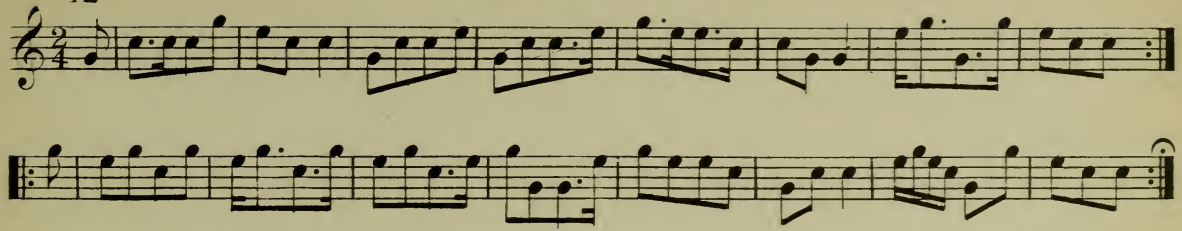
11

THE GRENADIERS



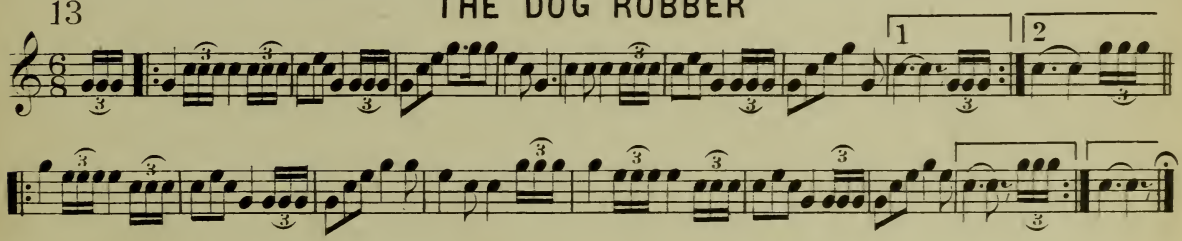
12

JOHNNY MAC-INTOSH



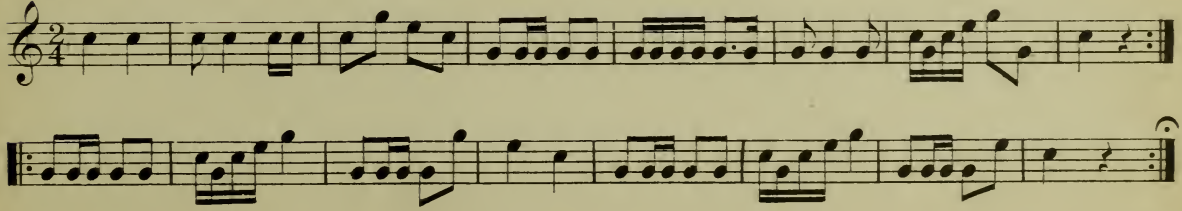
13

THE DOG ROBBER



14

GENERAL DOOLEY



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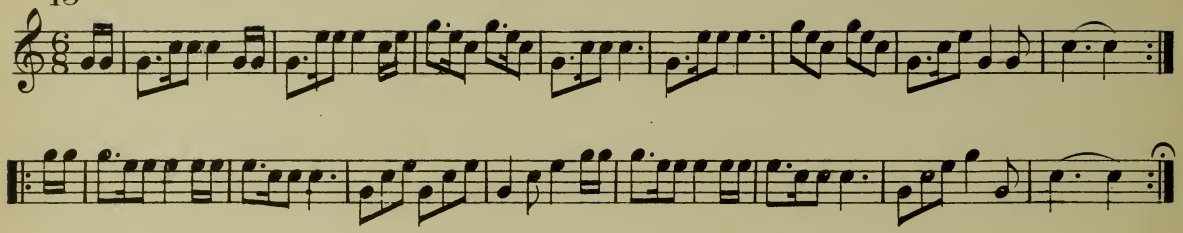
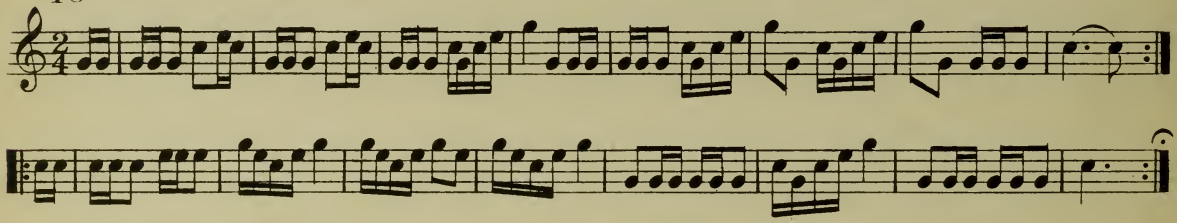
FOXY MIKE



16

THE GERMAN DRAGOON



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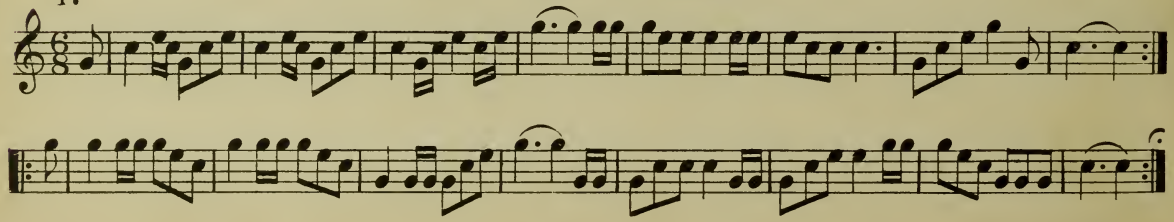
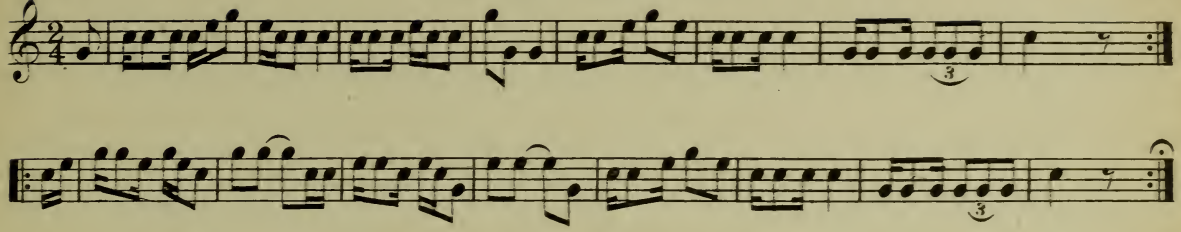
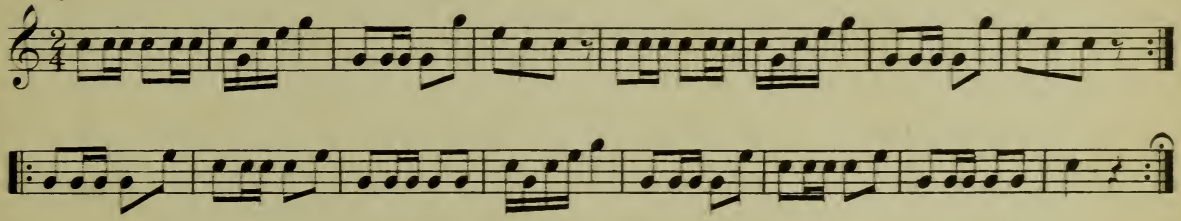
OLD MAN SLOGAN



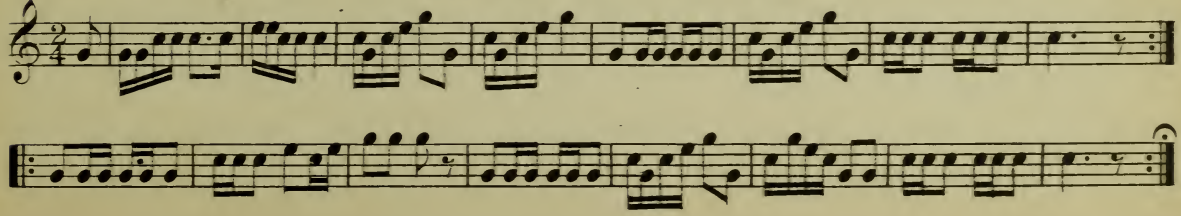
18 THE MUSKETEERS



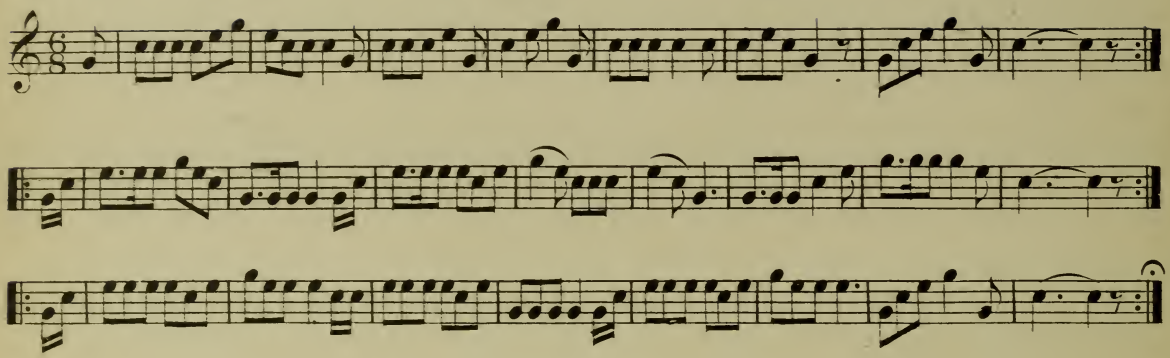
19 MEXICAN PETE



20 THE HORSE MARINES



THE NOISEY ROOKIES



WINDJAMMER NOYES

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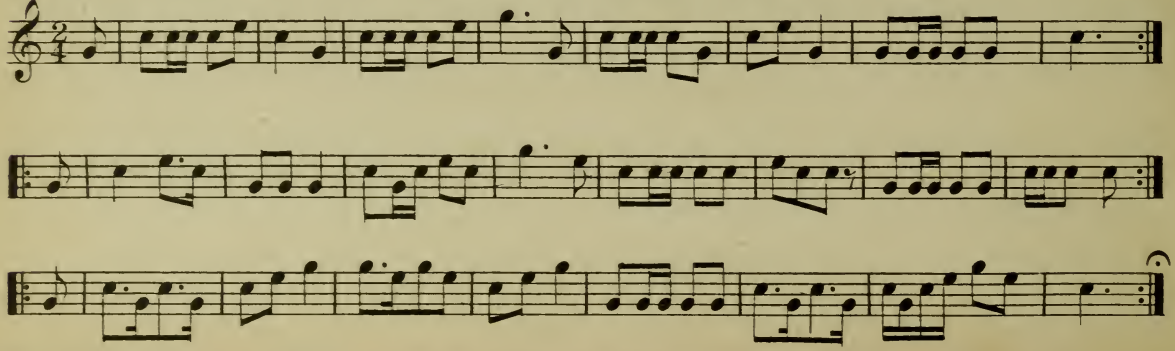
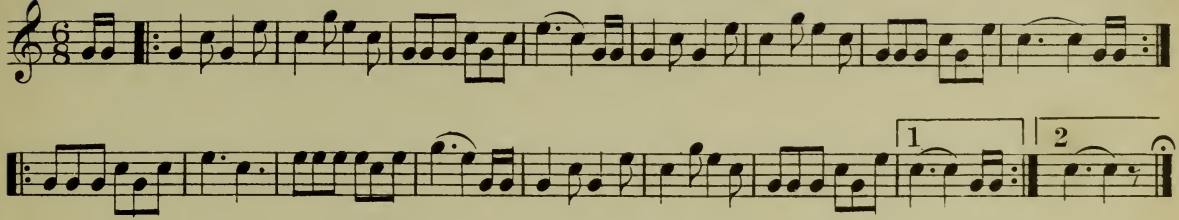
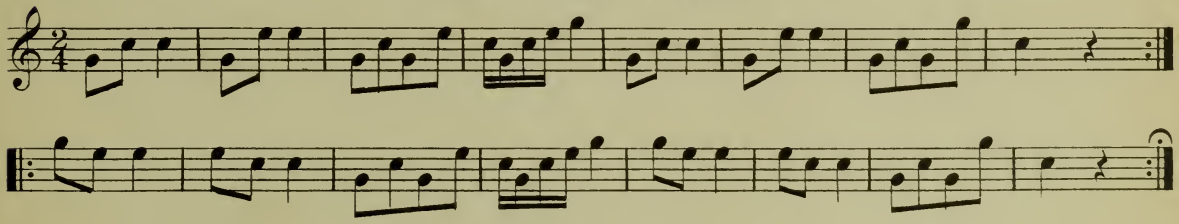


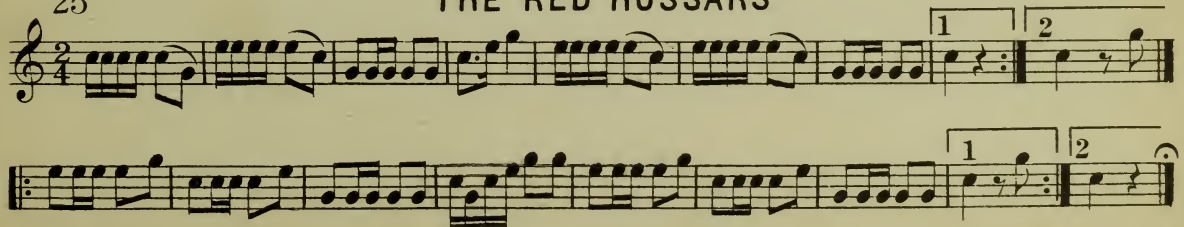
23 THE THREE SCOUTS



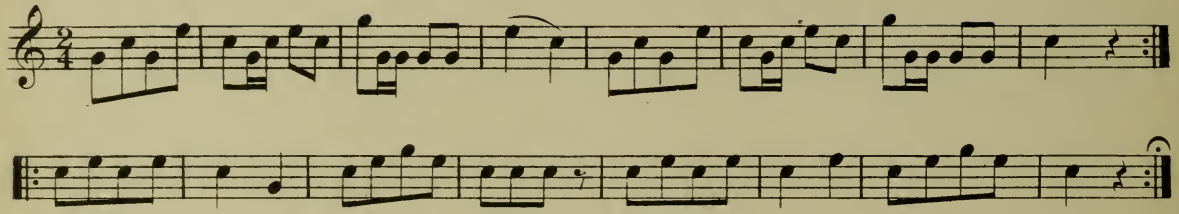
24 THE ROUGH RIDERS



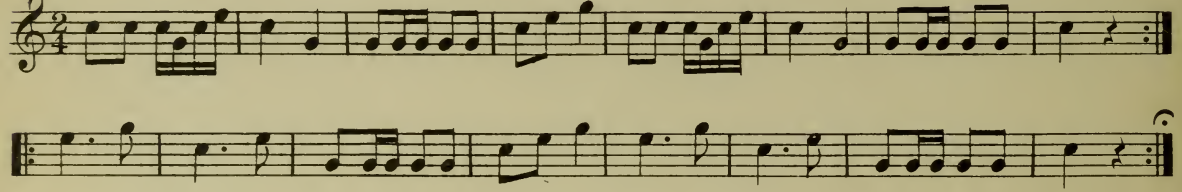
25 THE RED HUSSARS



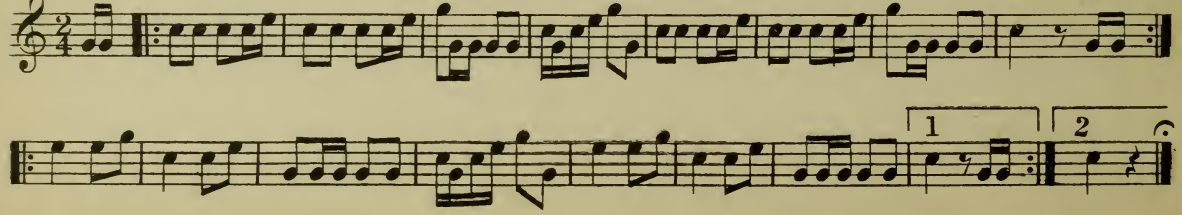
26 THE GRAY HORSE TROOP



27 THE COLONEL'S ORDERLY



28 ON THE FIRING LINE



AT WEST POINT

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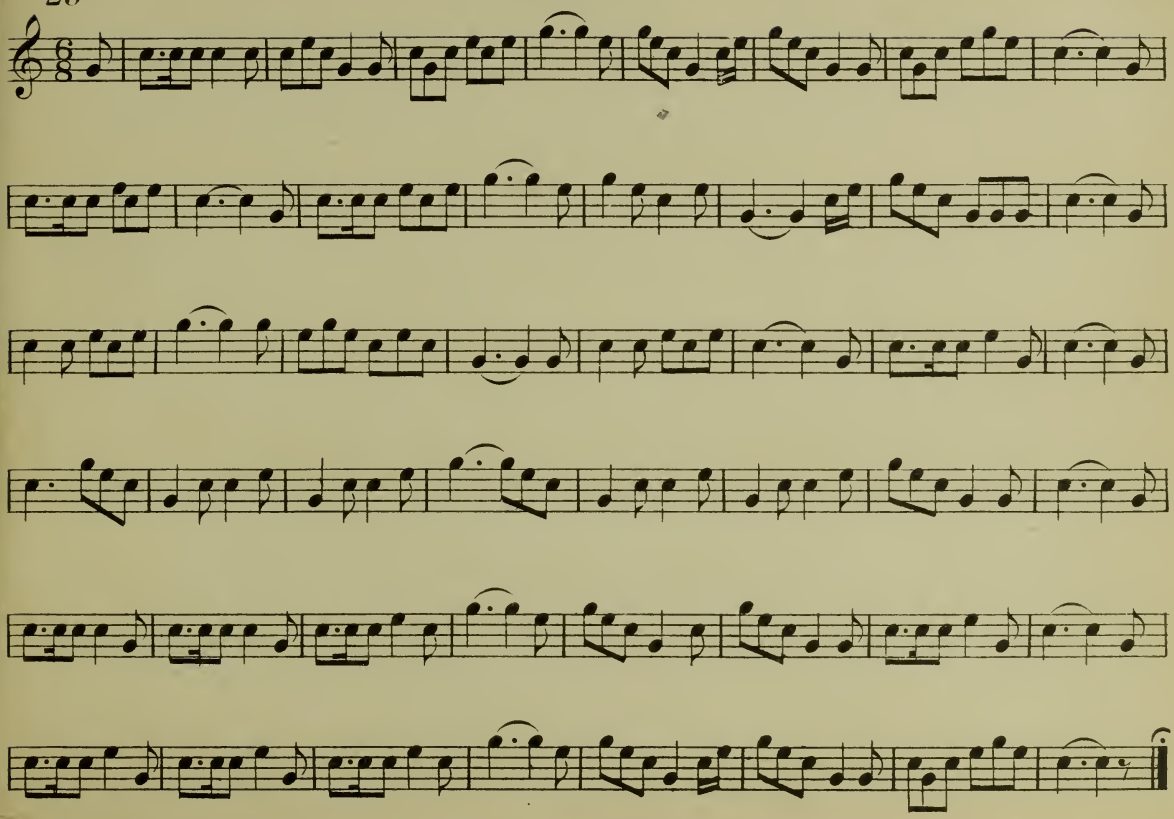

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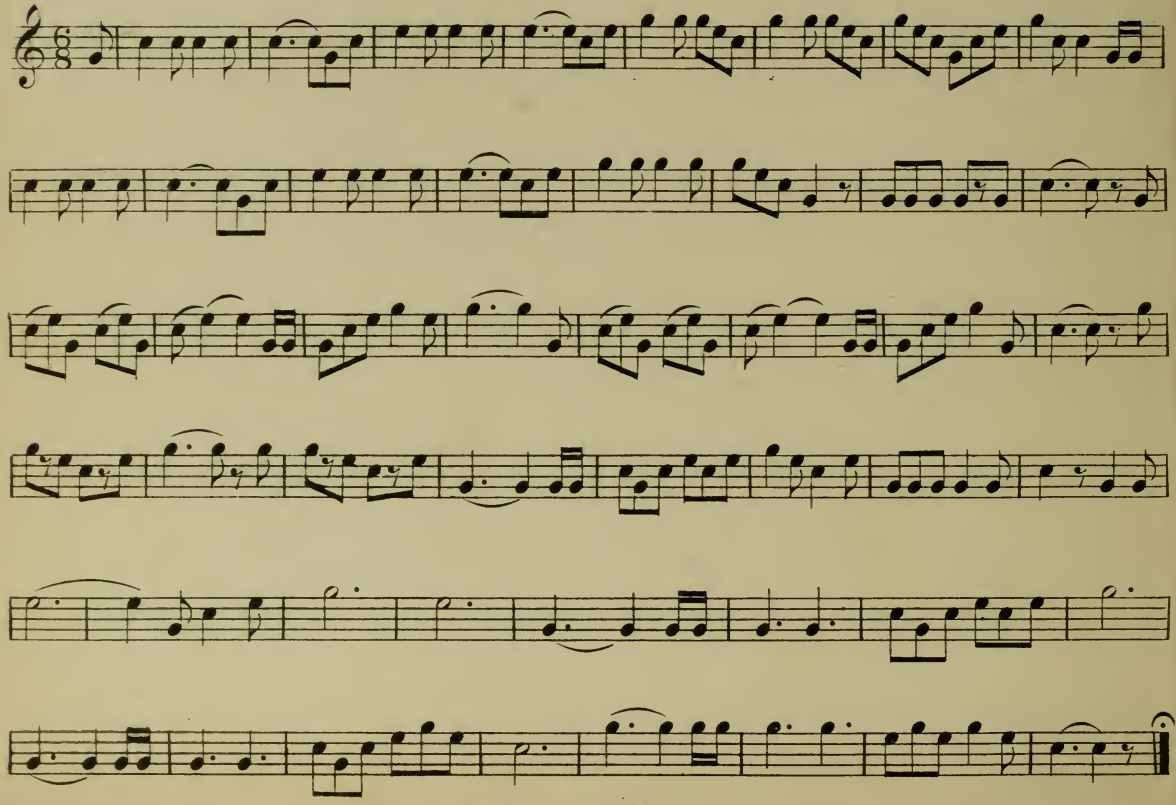
THE HUNTING SONG



UNCLE SAM

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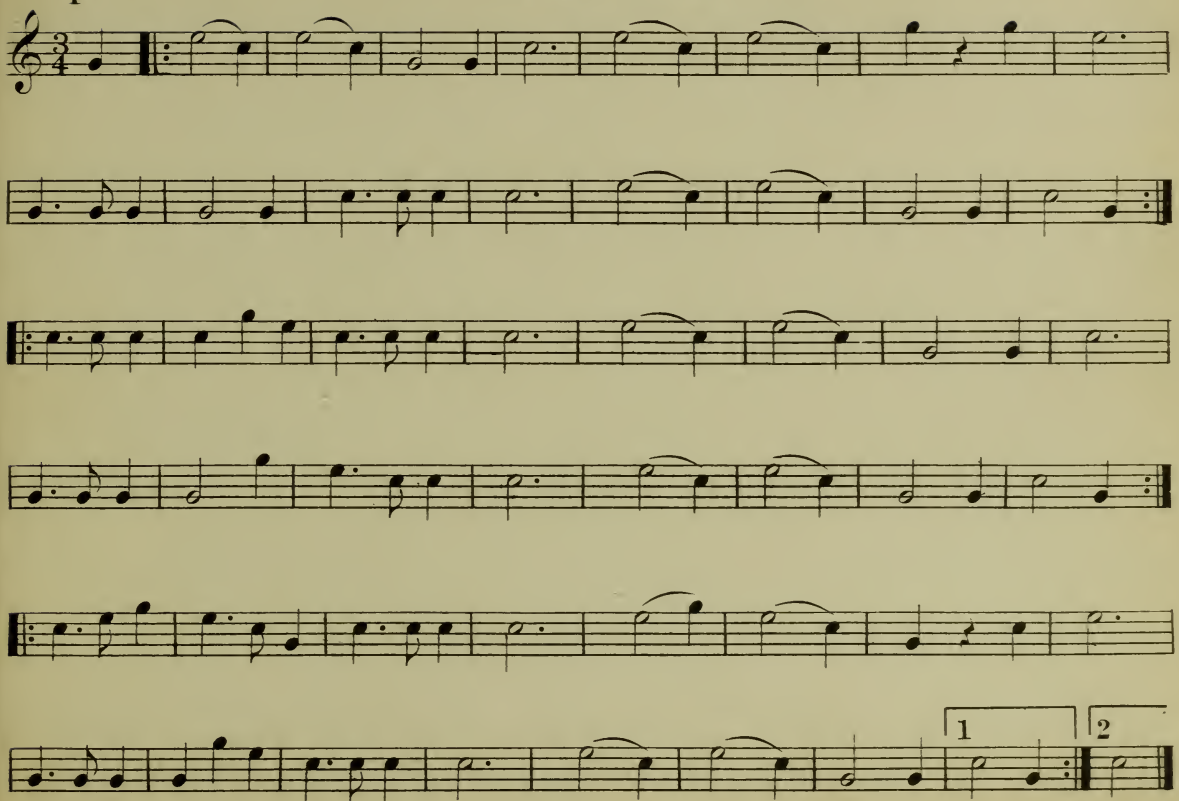

THE ARMY AND NAVY

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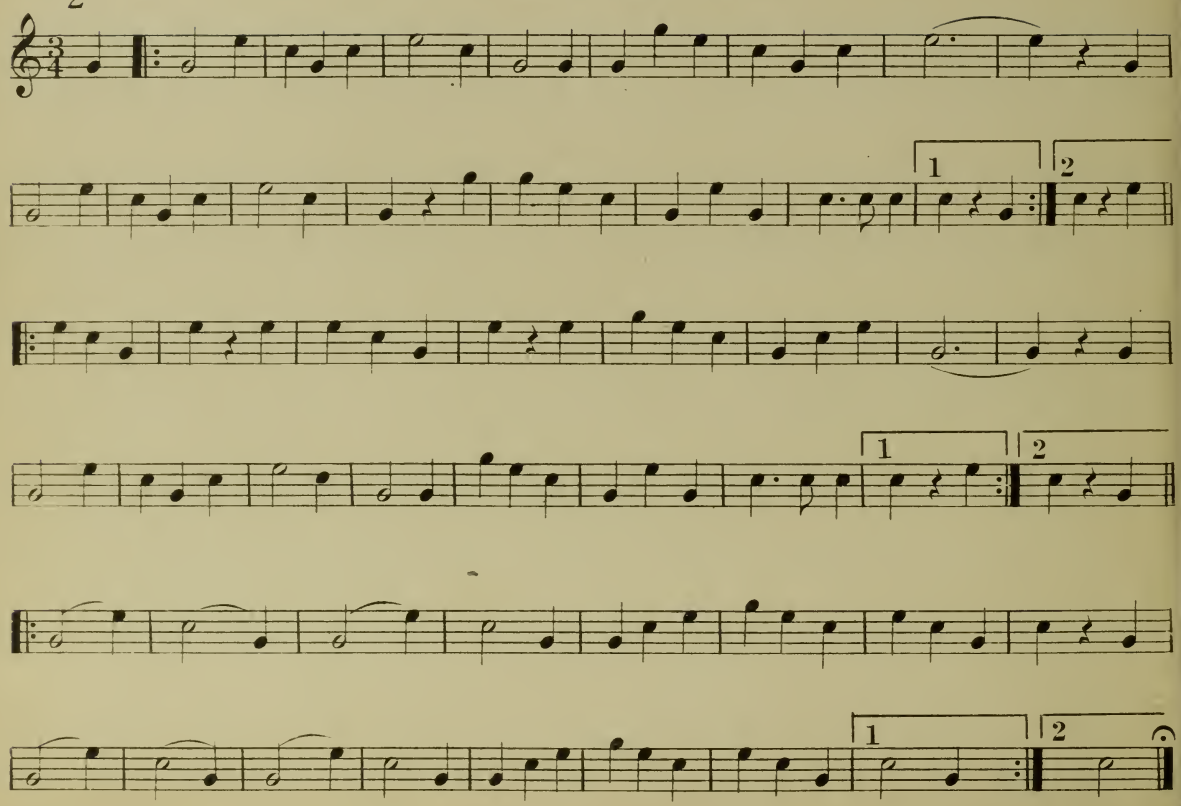

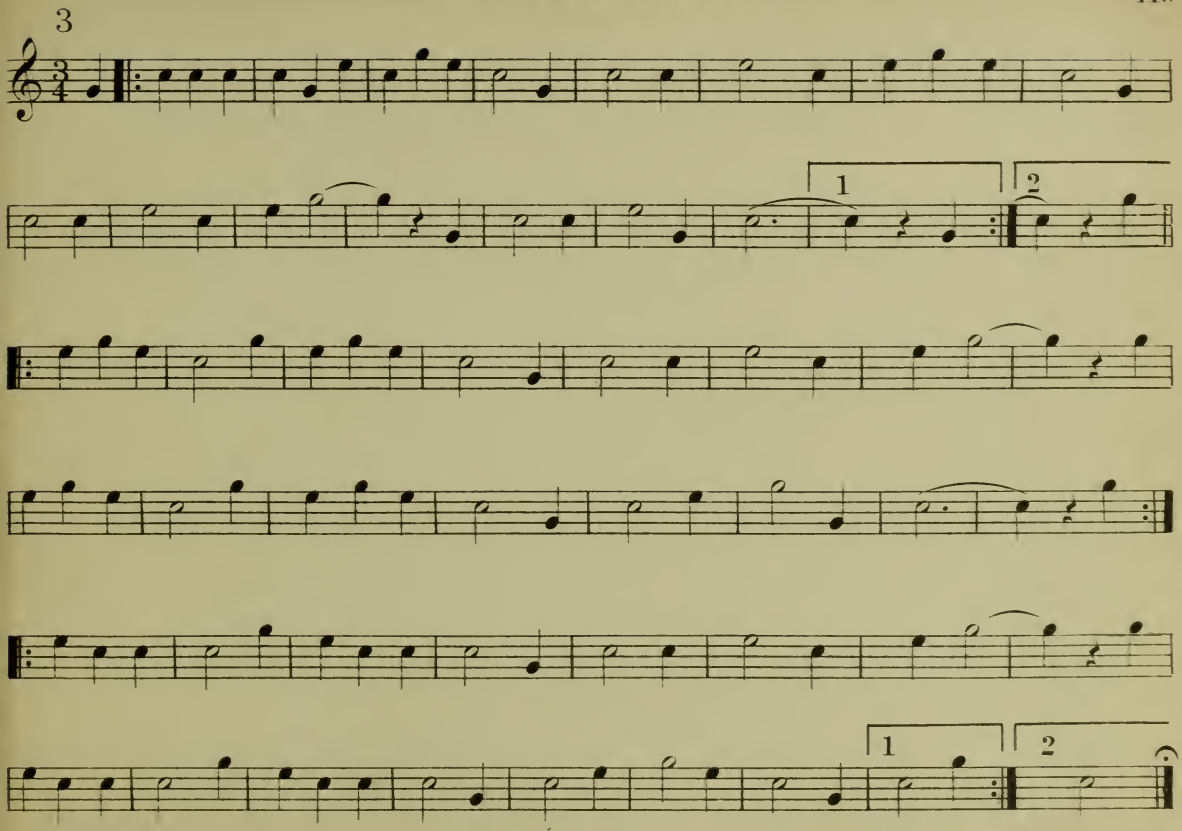
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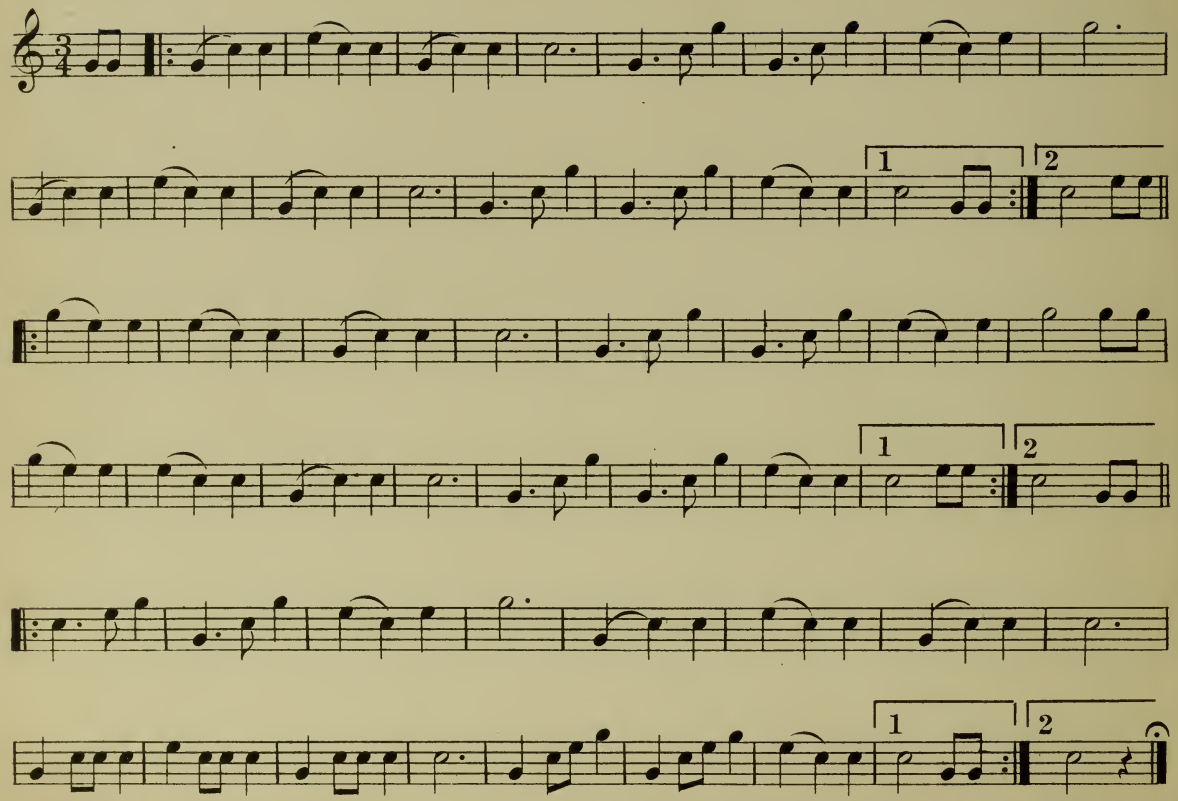

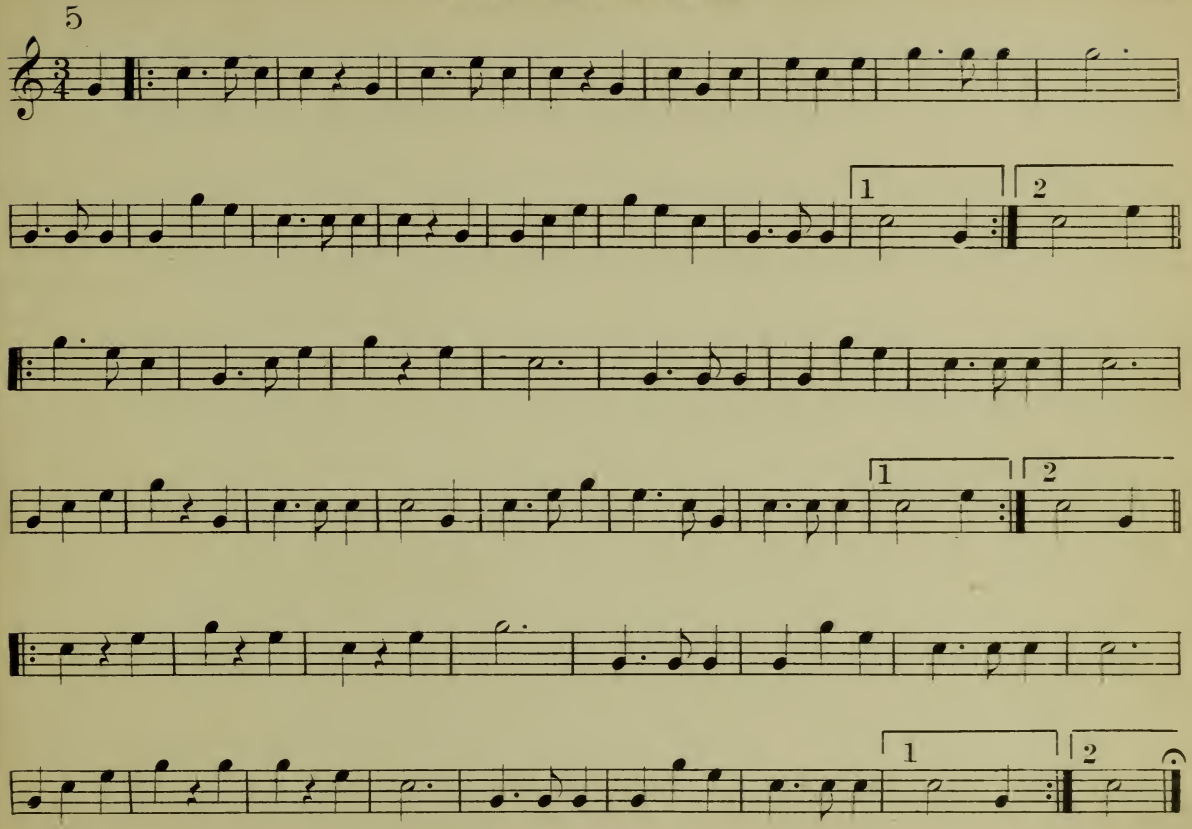
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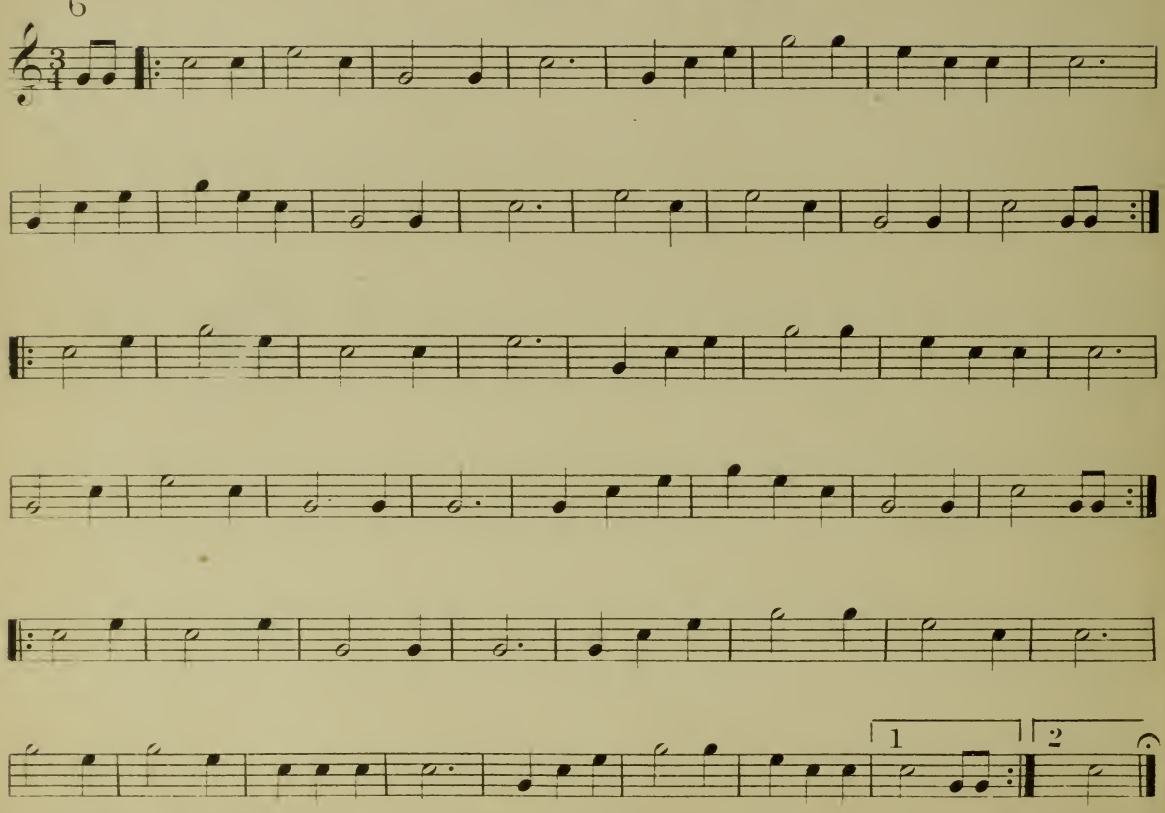
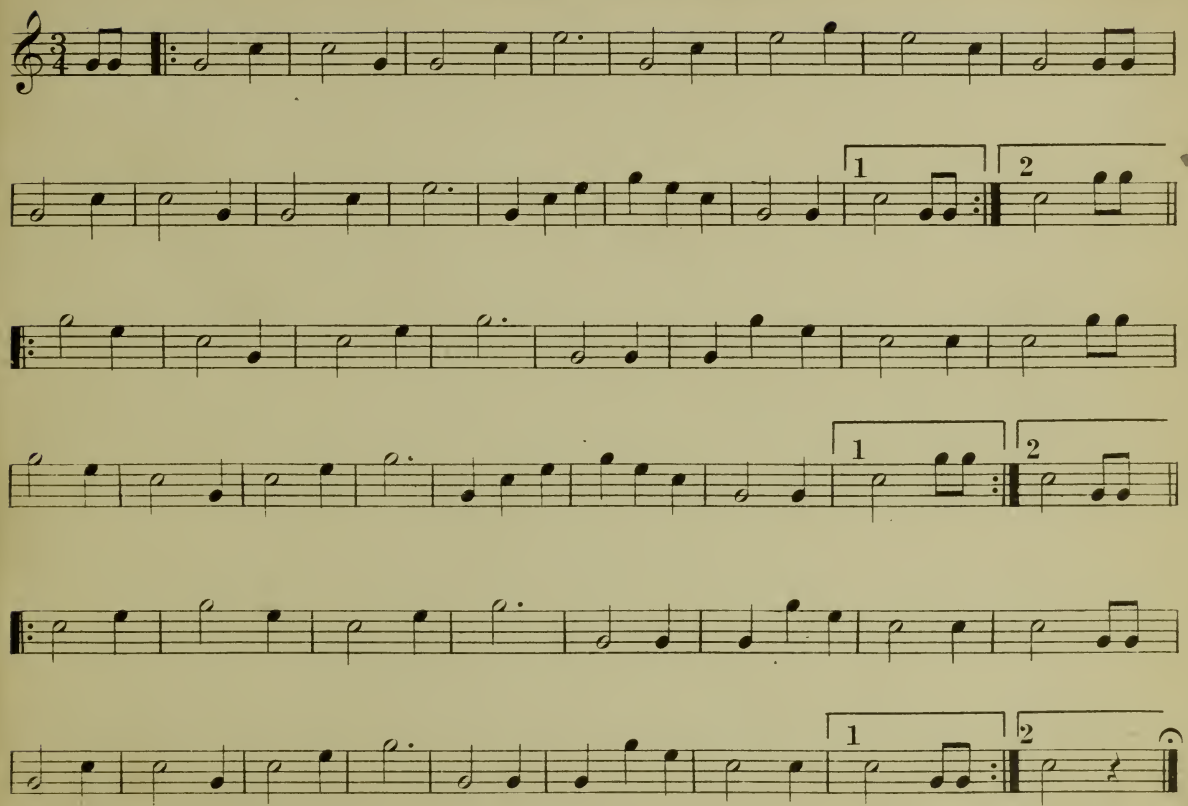
THE BATTLE OF MANILA

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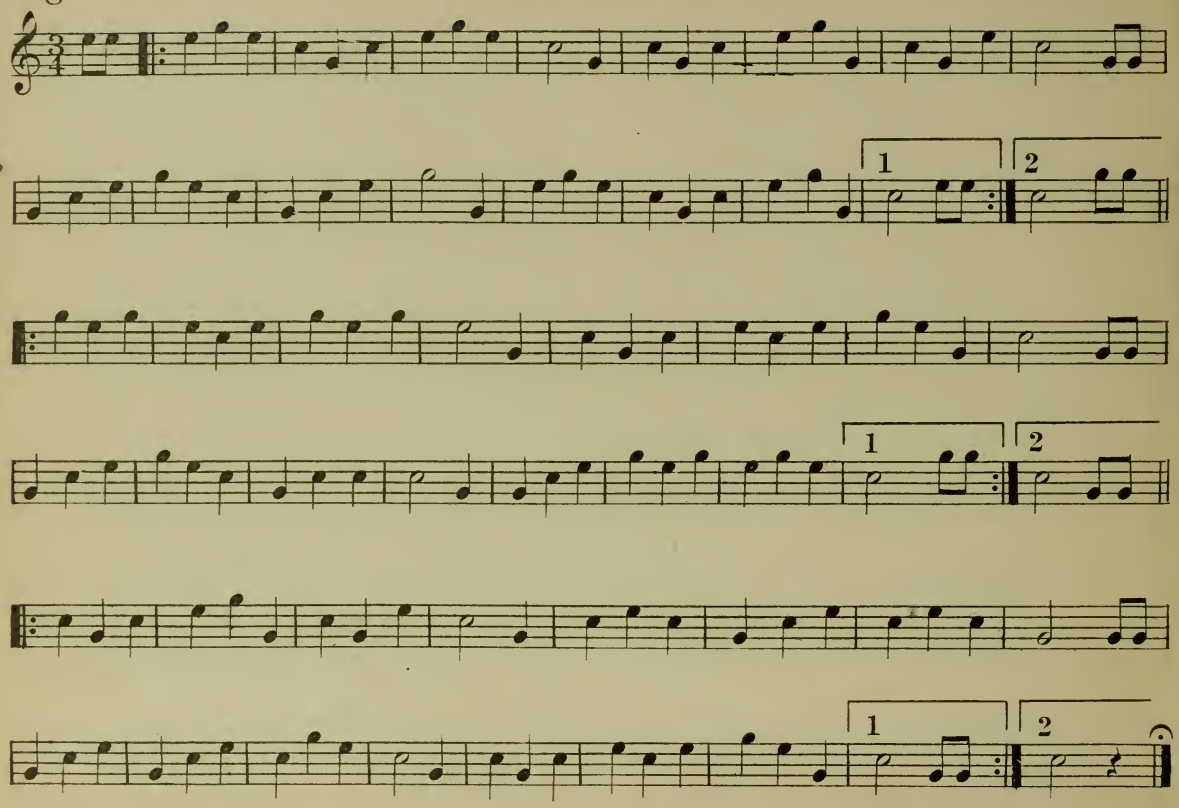
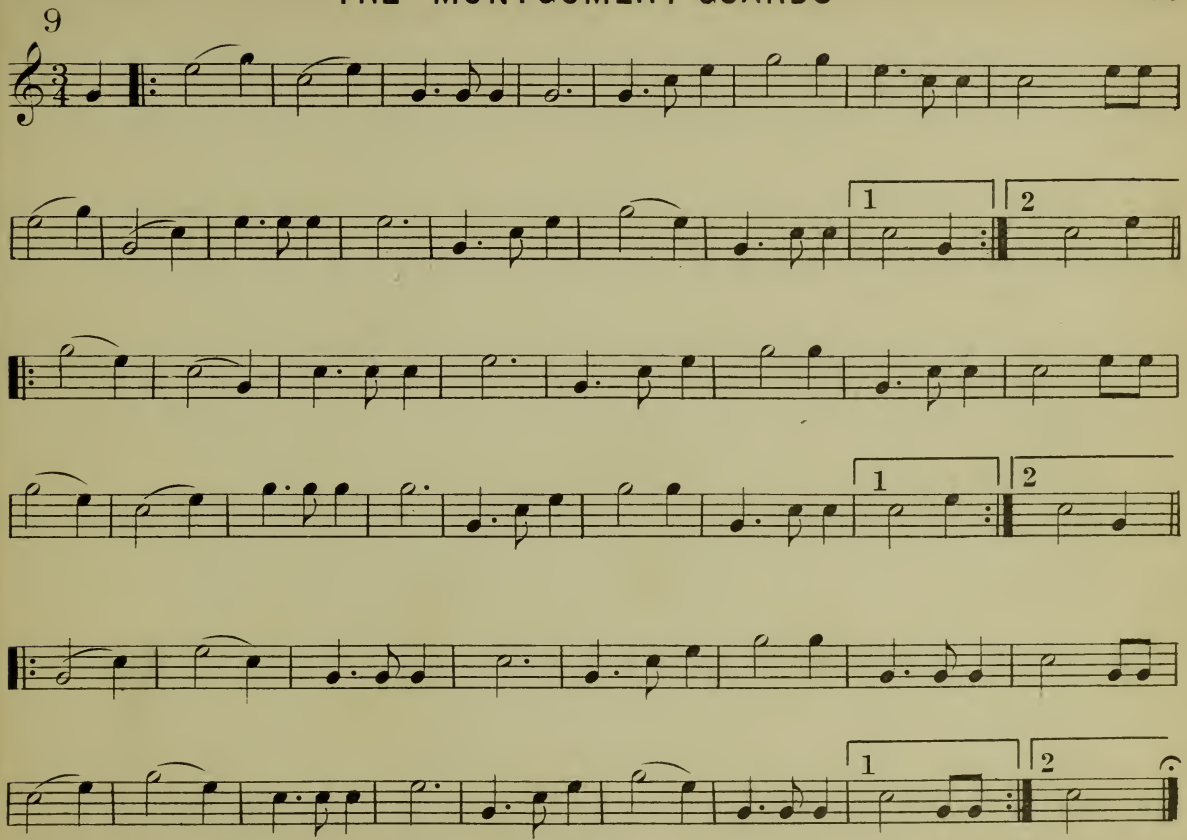
OFFICER OF THE DAY

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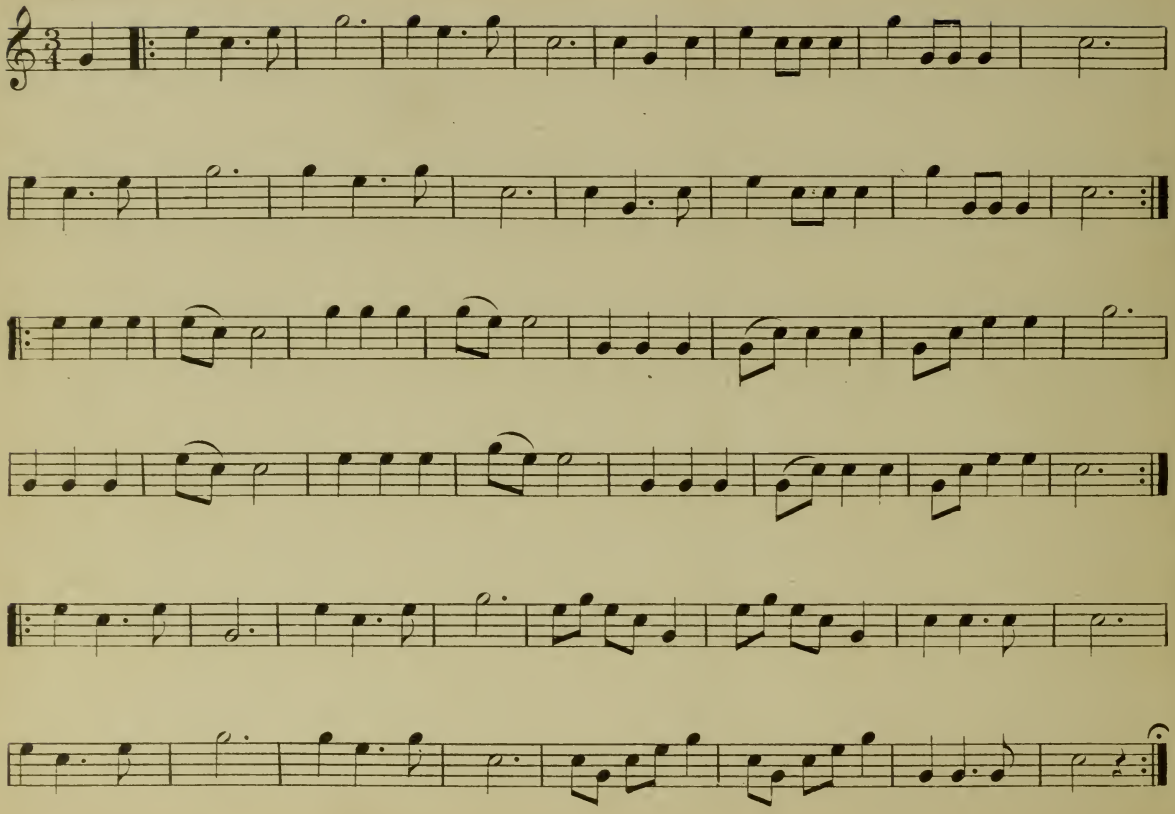
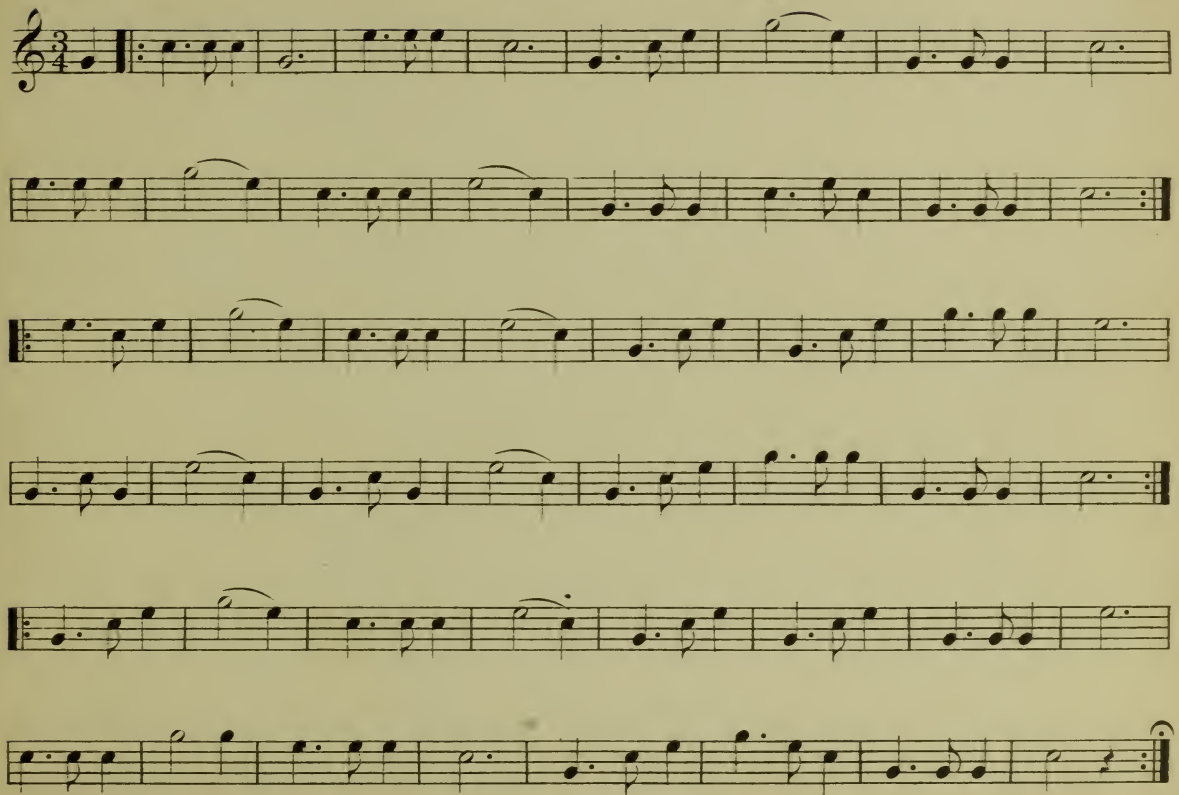
THE CORPORAL OF THE GUARD

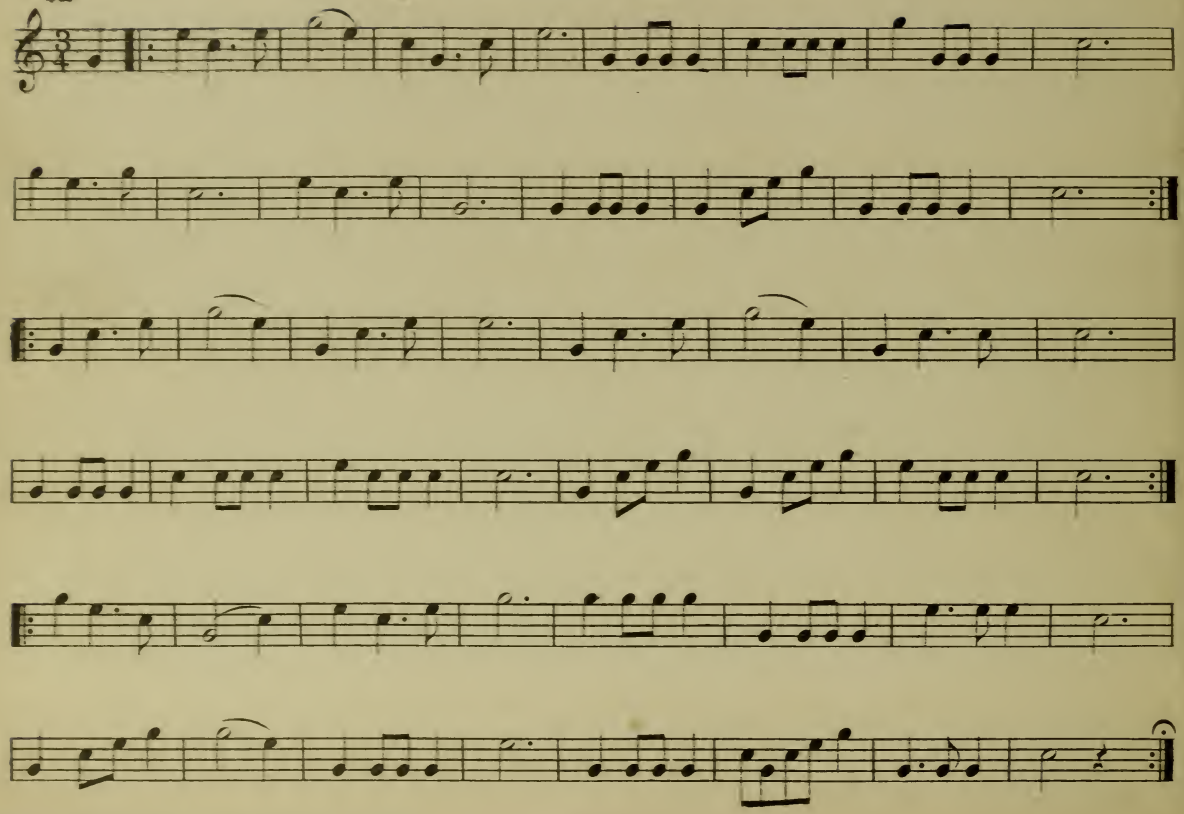
10



OUR PRESIDENT



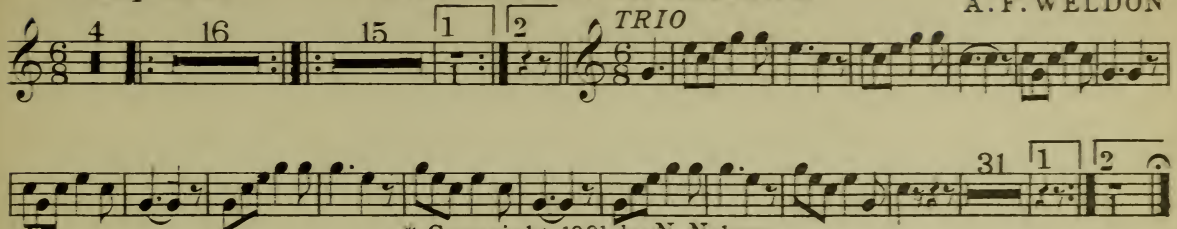
ABRAHAM LINCOLN



Trumpets in F

FROM MEXICO TO BUFFALO

A. F. WELDON



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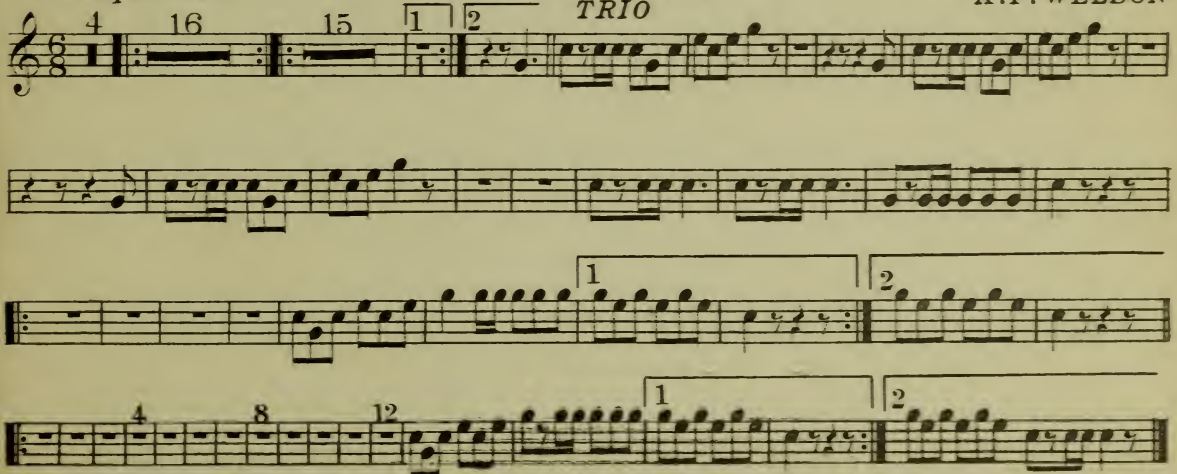
Trumpets in F

COL. STUART

A. F. WELDON



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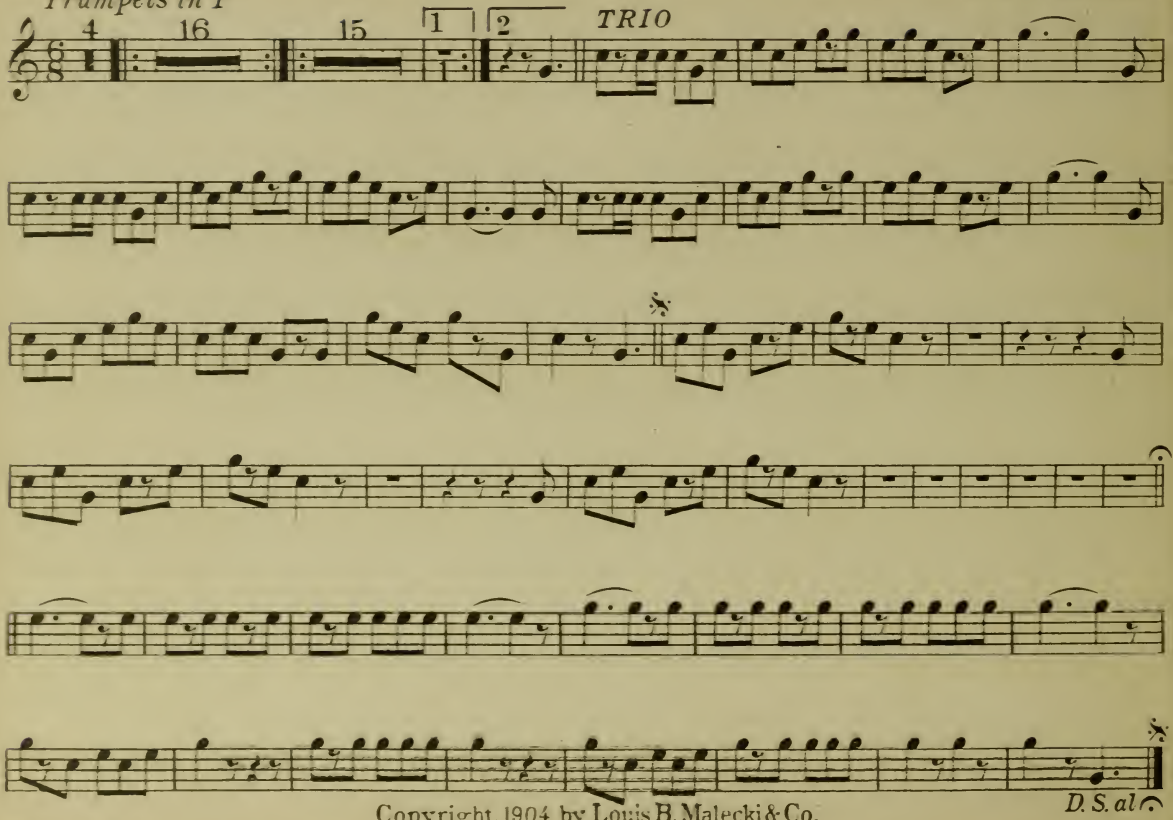
WITH TRUMPET AND DRUM

A. F. WELDON

Trumpets in F



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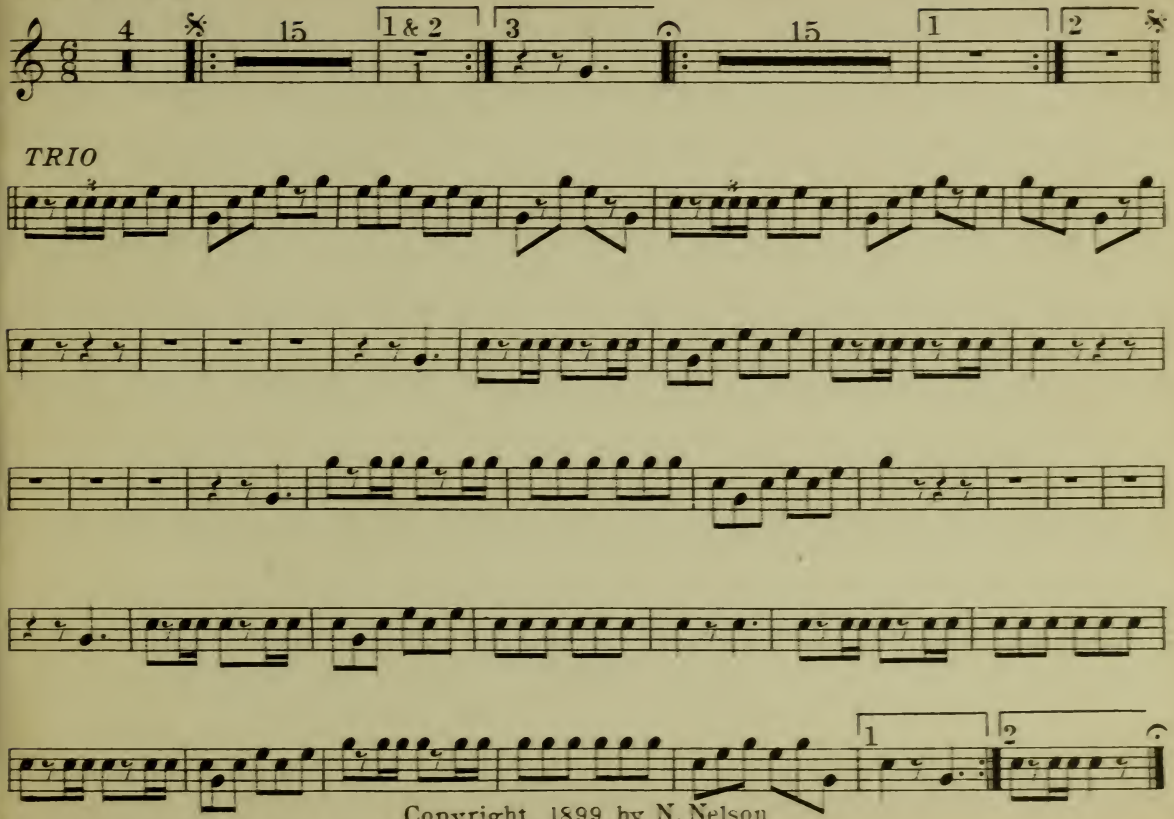
SEVENTH ARMY CORPS

Trumpets in F

A. F. WELDON



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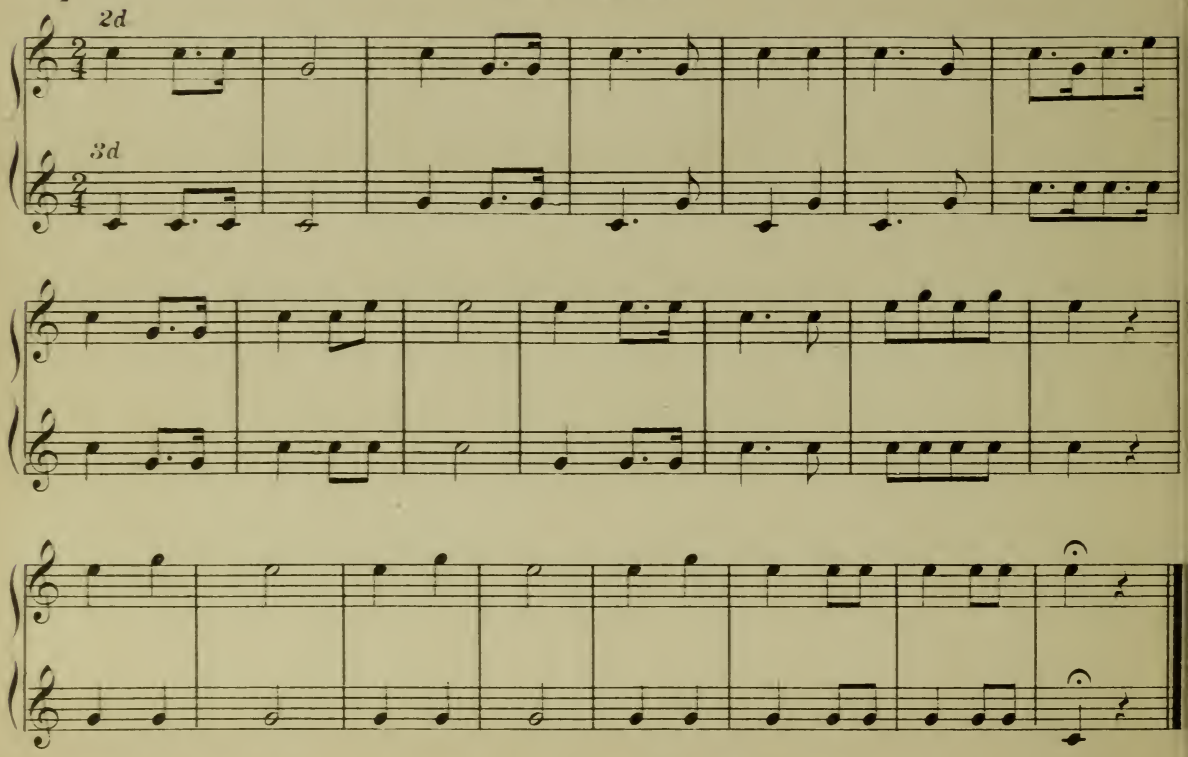
APPENDIX

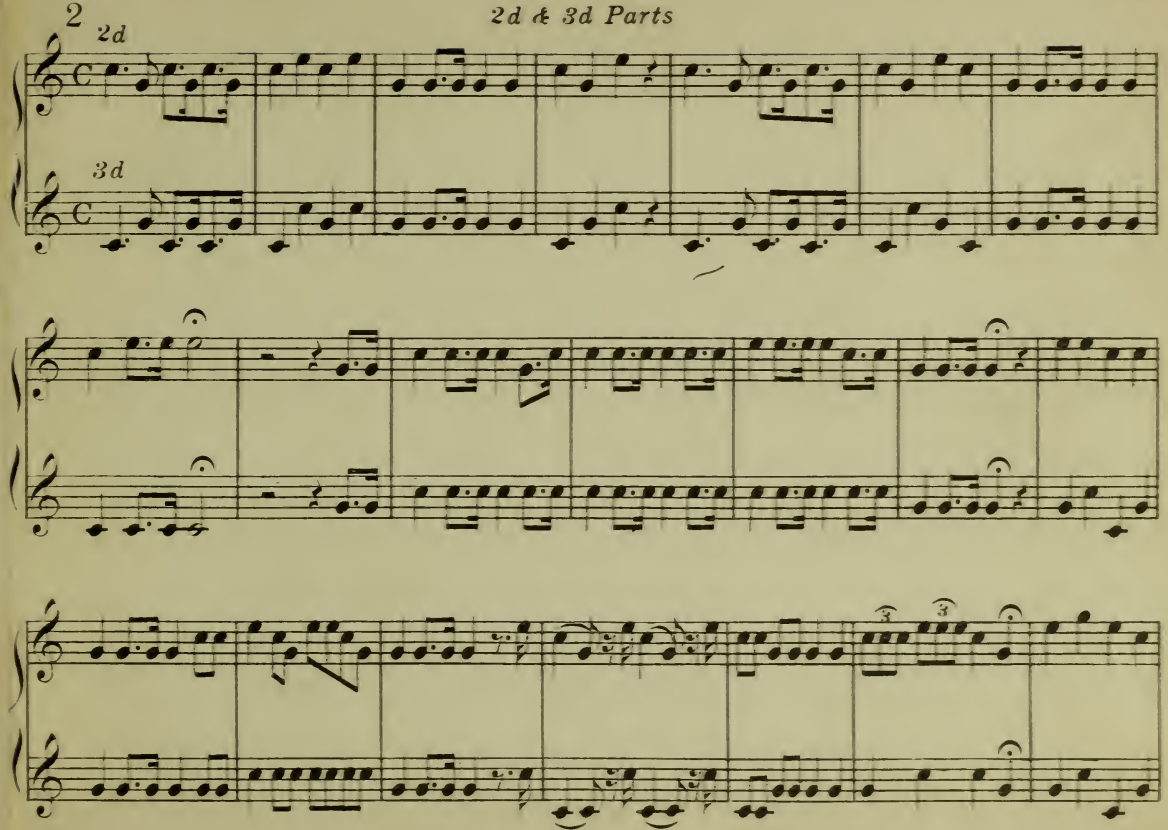
RETREAT

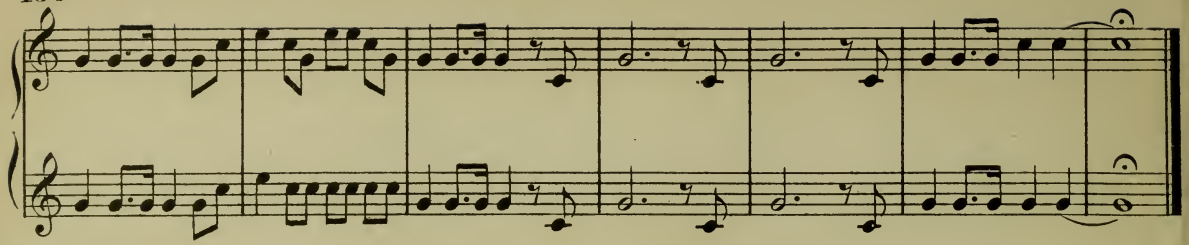
2d & 3d Parts

1



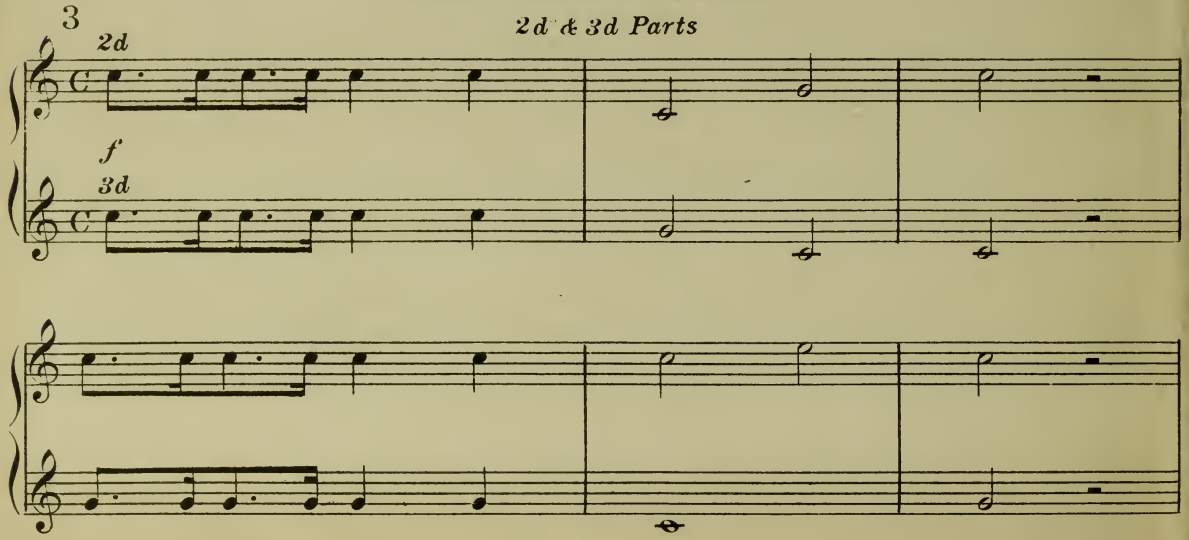
2d & 3d Parts

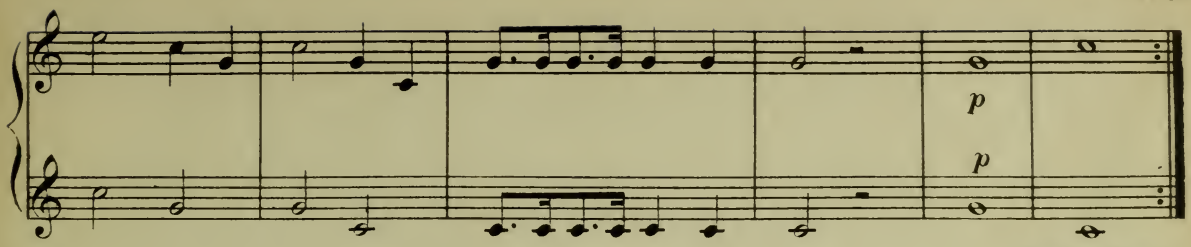




THE FUNERAL MARCH

2d & 3d Parts



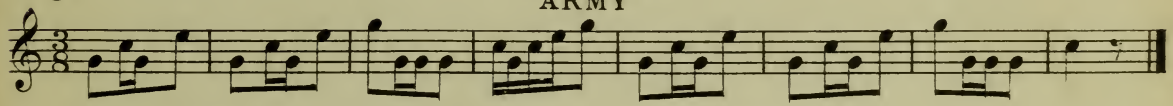


Repeat at will

SPECIAL TRUMPET CALLS

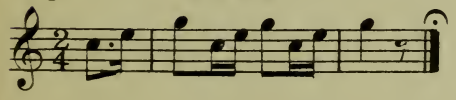
BOAT CALL
ARMY

4



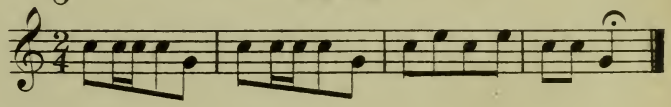
HOSPITAL CORPS
ARMY

5



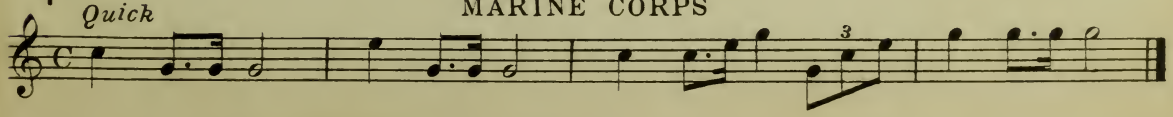
MAIL CALL
ARMY

6



LIBERTY CALL
MARINE CORPS

7 *Quick*



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